

OCT 13 1954

Art Director & Studio News

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June 1954

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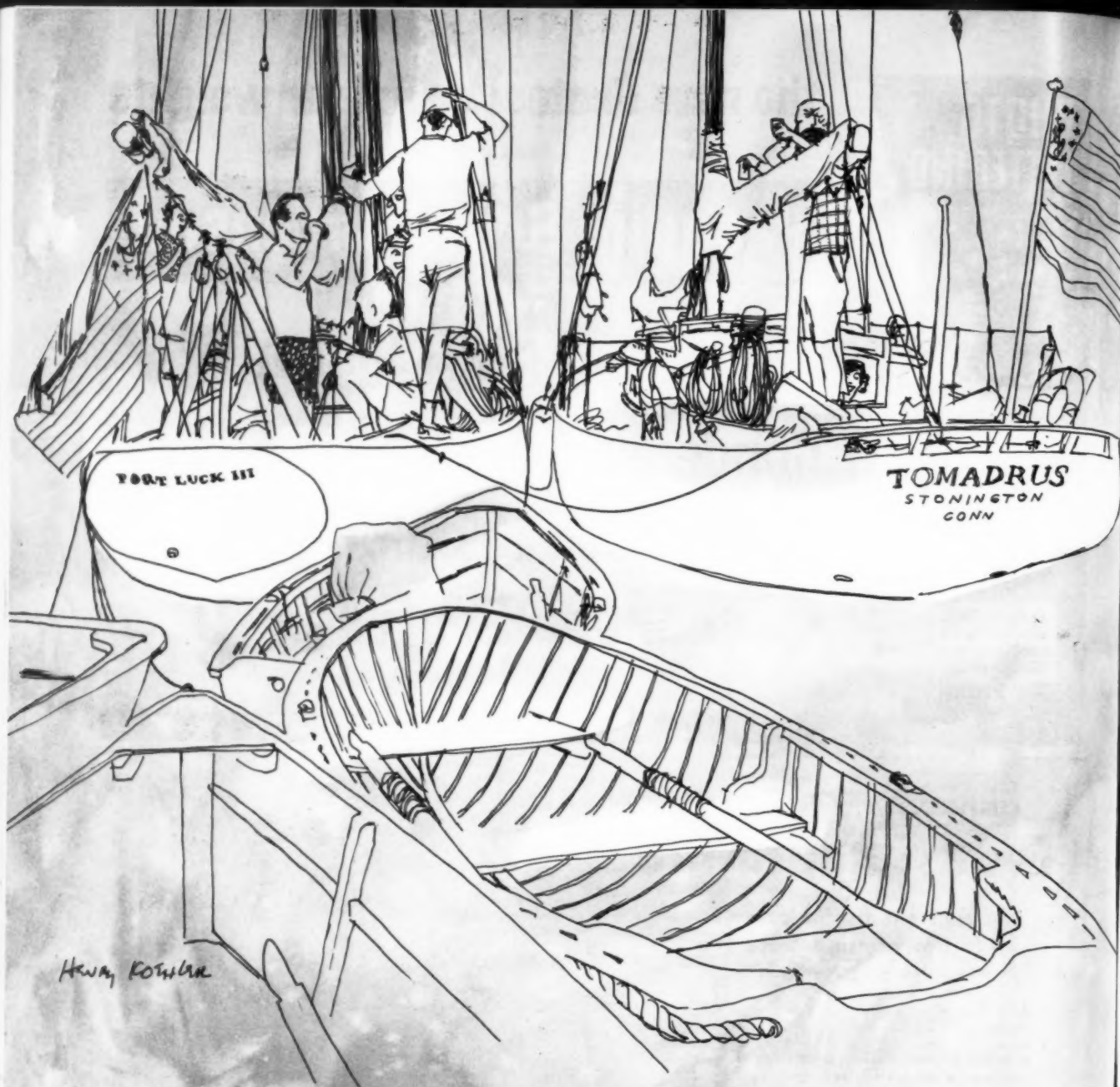
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ART DIRECTOR

& STUDIO NEWS

OFFICIAL PUBLICATION OF NATIONAL SOCIETY OF ART DIRECTORS

Wallace W. Elton, New York, President; Arthur Lougee, Detroit, Vice President; William Miller, Chicago, Vice President; Cecil Baumgarten, New York, Secretary-Treasurer.
NSAD Headquarters: 115 East 40th Street, New York 16, N. Y.

VOLUME VI, NUMBER 3

THE NEW CONCEPT

33rd Annual National Exhibition of Advertising and

Editorial Art and Design

Associated American Artists Galleries, 711 Fifth Avenue, New York
As indicated in this year's Exhibition, two points seem particularly significant. First was the widespread interest shown with 10,000 entries submitted. The second is the increased scope of creativity in art and design as revealed in this year's 420 selections. This symbolizes the newer philosophy of management to recognize the importance of inventive visual concepts in the communication of ideas in advertising and publishing.

The Art Directors Club of New York with 33 consecutive exhibitions and Annuals has played a vital part in the development of advertising and editing art and design everywhere. This exhibition particularly demonstrates the successful integration of art and copy, which proves that the visual restrictions generally imposed on the Art Director should not needlessly hamper him, but challenge him to find new unusual means of expressing old problems to create a desire to read, or to buy a product. The purpose of this Annual Exhibition is to single out the finest examples of art and design with complete objectivity; the awards themselves are the highest recognition given to Advertising and Editorial Art and Design.

This 33rd exhibition with its variety of material is again a contribution of notable interest, its impact stimulating, and its influence should be far reaching. Through this exhibition, too, the advertisers and publishers, more and more aware of the public's interest in the visual aspects of their efforts, should be greatly encouraged in their future efforts to gratify and increase this interest.

The show you are about to see is entirely due to the singular efforts of every member of the exhibition committee, the jury, and the Art Directors Club staff. Six months of preparation were expended to bring you this exhibition for your inspiration and pleasure.

And finally, on behalf of the Art Directors Club of New York, sincere thanks to the 33 judges for their invaluable time and judgment which helped make this exhibition the best possible show of representative commercial art and design over the past year.

SUREN ERMOYAN
Chairman 33rd Annual Exhibition.

Notice: the exhibition is open to the public June 9-25 at the Associated American Artists Galleries, 711 5th Ave., N. Y. C.

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Designer: Ken Saco • Ass't. Editor: Dorothy Chapelle
Advertising: Morton Bryer • Circulation: Mildred Brown

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tax talk

MAXWELL LIVSHIN, C.P.A.

Q. Where an advertising agent advances money to one of his clients and later finds that the debt is uncollectable, is the loss deductible as a business bad debt or as a non-business debt?

A. In the Bart case the tax court recently ruled that the advance of funds by an advertising agent to one of his clients constituted a business transaction and resulted in a business bad debt. The money was advanced for the purpose of purchasing printing and other needed matter. The fact that the advertising agent was also a minority stockholder in his clients corporation did not affect the status.

Q. When should a long-term advertising charge be deducted?

A. If an advertising service contract is for the current year and for several subsequent years, only that portion of the charge which is for services rendered in the current year is accrueable as an expense. In the Levin case, the tax court has held that a taxpayer does not incur a definite liability in such cases other than to agree to pay for future services, if and when performed.

Q. Where cash fees were intentionally omitted, are all members of partnership involved?

A. Not always. In the Warten case the tax court recently ruled that since the junior partner of a law partnership had little voice in the conduct of the partnership affairs and had little to do with the keeping of the partnership books, he was not responsible for keeping fraudulent books. The court said the sole responsibility for the state of these records rested with the two senior partners who admitted that their partnership bookkeeping records did not include cash fees. The senior partners stated that they usually divided these cash fees between them as they were received.

(continued on page 88)

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Director & Studio News, Circulation office, 43 E. 49th St., NYC 17.

PHOTOGRAPHY PETER DE NAPOLI



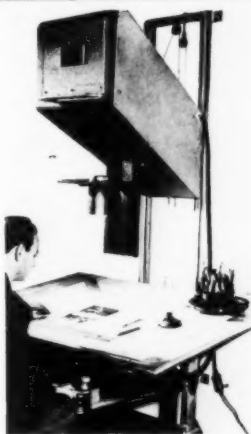
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...that our "bests" have surpassed the
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of these esteemed honors is shared and
expressed by all our talented members.

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business briefs

Art billings should be picking up if the majority of economists are on the right track. They said general business would be slow the early part of the year, maybe not showing a strong pickup till Fall. They also suggested that as a result sales and ad efforts would be intensified so that advertising and related services would suffer less than the general economy and in many instances run ahead of last year. The general business upturn is supposed to showup in Summer or Fall, so ad campaigns for it should be well in the works now. Are they?

Reports from many leading national advertisers say yes. Many have already broken, and though their campaigns have started late in the year, record budgets that were established many months ago have been kept intact and will be used. Some sections of the economy already show increased sales. Retailers, one of the groups running badly with respect to 1953 sales, had strong if not record Easters, but, more important, many are still running strong with no post-Easter letup.

As economies hit defense spending, industrial producers will lose some of their immediate market. How will that affect advertising? NIAA, in a survey for Printer's Ink, shows it will mean more sales and advertising spending in an effort to take up the slack.

How are the media doing so far in 1954? Latest available figures show media running ahead of 1953 in linage and time. Magazines, except for farm publications, newspapers, outdoor, business papers and TV networks are ahead on an average of 18%. TV gains lead the pack with 53% gain. The big supplements, This Week, Parade, American Weekly, show gains of from 4.1% to 13.2% over 1953.

Direct Mail, which as steadily upped its dollar volume from \$482,737,477 in 1947 to \$1,256,394,834 in 1953 is headed for a new record this year, about 4%-5% stronger.

For the past 8 months AD & SN has predicted a strong though slow starting 1954 for the art field. Evidence now in shows these "best guesses" will ring true. This will wind up a strong year for advertising and ad art. If you aren't getting your share you should be concerned.



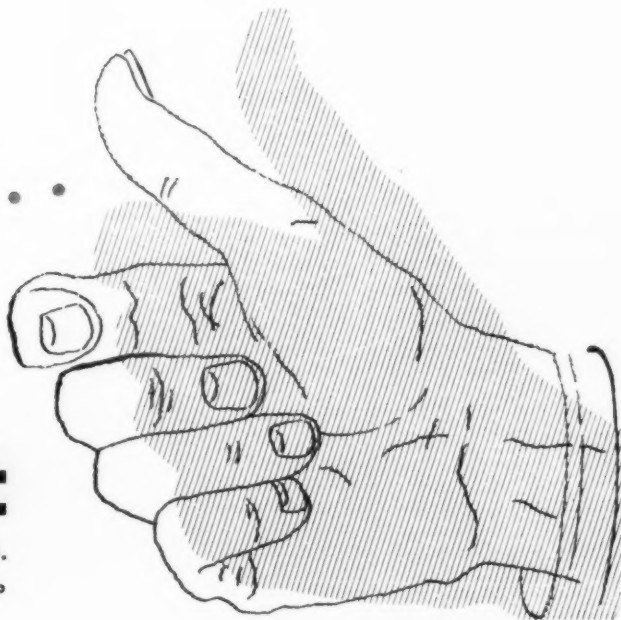
THE FINEST MEDIUMS OF THEIR KIND IN THE WORLD!

CRAF-TONE - YOU WIN!

The lightning-fast way to use Ben-day! 248 individual patterns! Processed on adhesive-backed, thin gauge, matt-finish acetate for better, cleaner NON-GLARE reproduction. Perfect for quick-shading artwork for newspaper reproduction, direct mail pieces, posters, maps, graphs, technical drawings, silk-screen process work. Standard (black) . . . and reverse patterns (white). Just strip it on . . . burnish it down . . . and you see striking effects in art . . . right at the start! FREE CraF-Tone pattern chart available at your Craftint dealer, or write direct.

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Alphabets . . . Numerals . . . Symbols . . . in all popular styles and type sizes! On transparent, self-adhering sheets. Just place . . . burnish down . . . that's all! For smash headlines, for curving type, for every conceivable use and effect. Eliminates expensive typesetting and artwork lettering! Speeds copy preparation . . . saves money for artists, designers, draftsmen, map and chart makers, layout and production men! On matt-finish transparent sheets for better, cleaner, NON-GLARE reproduction! FREE pattern chart at your Craftint dealer, or write direct.



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in color"*

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344 E. 49

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IF YOU BELIEVE . . .

that really effective advertising art must

be created by people whose interest,
enthusiasm and flexibility of skills give

you more than just a strong presentation
of ideas; if you're looking for disciplined

imagination and want total response
to your direction, then...we believe

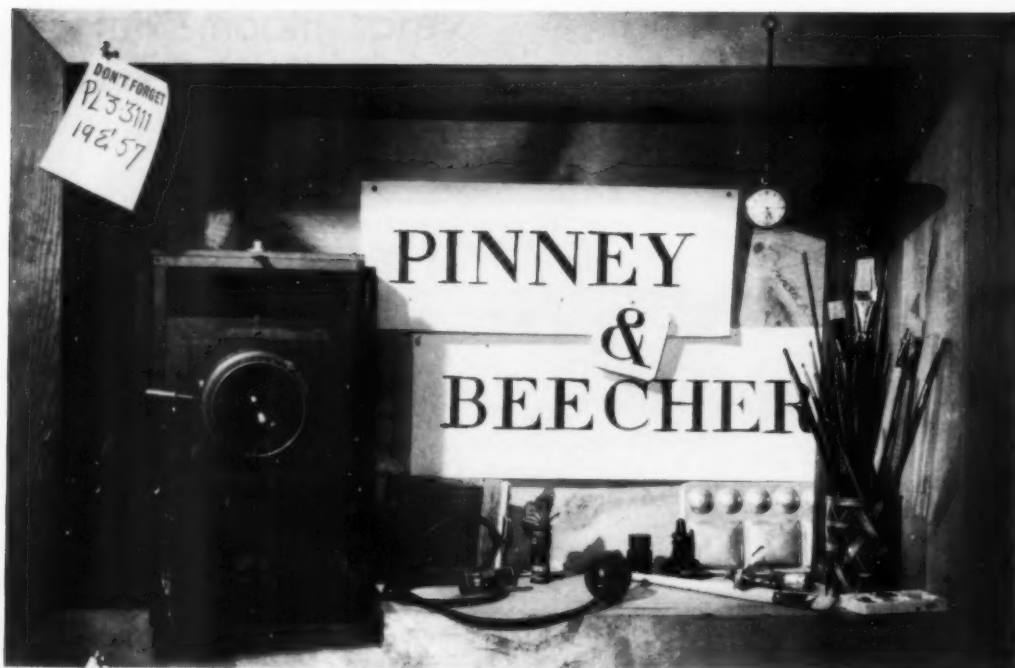
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 color correction
 assembly*

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 Castleman and Pierce
 Art Director: Dick Elliott
 Client: J. B. Williams Co.

photography by
EASTERN

120 W. 50th St., N. Y. PL 7-5090

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letters

Keeping Good Men Down

Your editorial, "Keeping a Good Man Down," in the April issue moved me, for the first time in my life, to write a "letter to the editor."

Your description of the "system" fitted my own recent situation so closely it made me feel deeply for those who may have been, or still are, in the same boat. It is a very miserable experience for one who feels he was meant for bigger and better things.

The worst part of it is that the longer one remains in its clutches, the harder it becomes to beat the "system." One gets in a mental and artistic rut, and new job possibilities become fewer and fewer. I know, because it took me over seven years to make the break. I thank my lucky stars every night since then, for I had begun to lose all hope.

While it's true that some layout men were never meant to be Art Directors, nor even have a desire to be, they are very few in number. For the rest, I'd say: "Don't wait as long as I did to make a change. As soon as you feel you're not being used at close to 100% of your capacities—quit; get out. If you've got what it takes, you won't be out of work long and your next employer will respect you more for what you did."

Only when they start having a really tough time getting and keeping good, creative help will those few AD's who use the "system" do anything to change their ways. If they don't even then, the work and reputation of their agencies will surely suffer; and it won't take the front office long to find out why.

My congratulations to your increasingly excellent publication for bringing this matter out into the open.

Harold Sosnow, Art Director,
Lewin, Williams & Saylor

Your April, 1954 issue of AD & SN certainly merits congratulations for the deep and intriguing message set forth in your editorial "Keeping A Good Man Down".

Bravo, too, for Fred C. Rodewald's letter dealing with the problems of the artist.

Both situations, as presented in your editorial and in Mr. Rodewald's letter, describe important obstacles to the advertising profession and to every artist who seeks and strives for professional recognition.

Basically an art director is always the artist. When an AD who can do the CREATIVE THINKING necessary to

accepted as the modern
standard in Grotesk types

VENUS EXTENDED

Its clean cut legibility, firmness of feeling, and overall adaptability have made Venus the accepted extended type face of art directors and clients alike.

Venus Extended is available in light, medium, bold and extra bold. Also Venus Italic in light, medium, and bold.

a perfect contrast to Venus
BAUER TOPIC
where space is at a premium

Bauer Topic is available in medium, medium italic, bold, bold italic, and alternate characters.

BAUER ALPHABETS INC.

235 East 45th Street, New York 17, N. Y.

Vanderbilt 6-1263-4



Set in Venus and Bauer Topic

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*for agency-promotions & campaigns,
salesmen, meetings, reports*

visualized & executed by

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letters *continued*

SELL merchandise, etc., is reduced to being just a layout man—whatever powers lured him into such a situation—then what happens to the CREATIVE, ad-wise, sales-wise but unsung and untitled work-like-a-horse-artist?

This writer is reminded of the alarm used amongst circus people when there is trouble:

"HEY, RUBE!"

Jorge D. Mills, Photo Retouching, New York.

Progress noted

We are greatly interested in your publication and recognize the advancement that has been made with each issue. Most certainly it is the most beneficial publication that the advertising artist has today.

John H. Bach, Art Director, Don Kemper Company, Dayton, Ohio.

48 W. 48th

I want to thank you for the insertion of our name in your April Art and Design column. I would like to point out for your records that the correct address is 48 West 48th Street, not 40 West 48th Street as it appeared.

I also want to congratulate you for the fine job you are all doing on the Magazine. I think it is getting better all the time. It has gotten so that we consider it a necessity for our work.

Saul Nesbitt, Nesbitt Associates, N. Y. C.

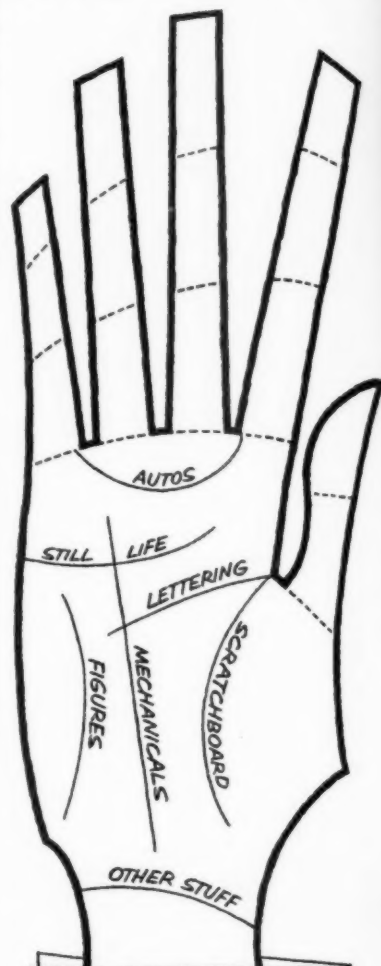
Add CBS credits

We certainly appreciate your reference to the "Case History of CBS-Columbia" in our campaign to establish CBS-Columbia television receivers as a major brand in the set manufacturing industry, through the use of what we consider to be a unique type of advertising in our industry. Your analysis of our story was factual and extremely thorough, in your April issue.

However, we would like to make mention—purely for the record—of the fact that 4 of the ads were prepared under the aegis of Messrs. Sheldon and Gauss of the Ted Bates Agency as A. D.'s, with Erik Nitsche as the artist. These were the ads in our national magazine campaign. The 5 newspapers and trade paper ads were prepared by Herbert Lubalin as A. D. Since Herbert Lubalin's work has graced your pages in the past, I am sure you will be as anxious as we are to credit Mr. Lubalin for his share of this work.

Gerald Light, CBS-Columbia.

dexterous



art for advertisers

Gilchrist, Osler

and Co.


307 Curtis Bldg.
Detroit

TO BEGIN WITH.....

... you need the confidence that your tools will perform exactly as you wish. Delta's "Jewel" is designed to meet the exacting specifications of the very people who use the red sable water color brush as a basic tool in their work.

Every detail of the "Jewel" is carefully regarded: the perfectly controlled shape (no bulge, but no skimping) tapering to a strong, needle-fine point (not too long, not too stubby) ... the resilience of only the finest red sable hair ... the triple crimping of the long, seamless nickel ferrule (no loosening here) ... the extra-long, black satin-finish handle, properly shaped and balanced ... and the gold tip that gives Delta's "Jewel" its final touch of distinction.

Here is the brush worthy of your confidence.



Delta's "Jewel"

Delta's "Jewel" is available at your favorite art materials dealer.

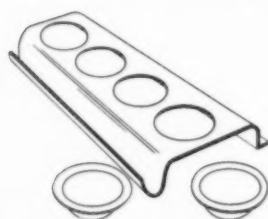
Size: 000 00 0 1 2 3 4 5 6 7 8 9 10 11 12
Price ea.: .80 .80 .90 1.00 1.20 1.50 2.00 2.50 3.25 5.00 7.00 8.00 10.00 12.50 14.50

delta

Write for FREE booklet: The Red Sable Water Color Brush in Illustration, Retouching and Lettering.

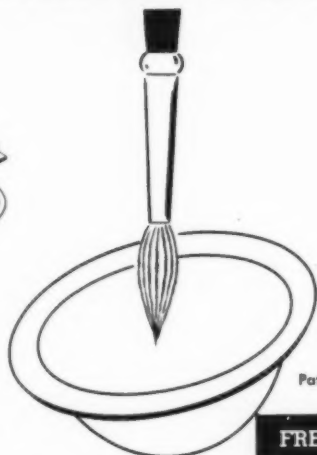
brush mfg. corp., 119 bleecker street, new york 12, n. y.

AMAZING NEW!



25 "throw-away" cups
and permanent durable
tray only — \$1.95

50 "throw-away"
refills only... 98¢



Patents Pending

FREE SAMPLES

mix-eez

trade-mark

**disposable mixing cups
for all paints and inks!**

You'll always have a fresh, clean working surface at your fingertips with Mix-eez, the disposable white plastic mixing cup. No more dirty palettes . . . no more messy wash-ups . . . whether you work with watercolors . . . tempera . . . poster colors . . . retouch colors . . . or inks.

When you're through with the color . . . just throw the cup away. Permanent durable plastic tray holds all-purpose mixing cups.

Look for Mix-eez at your local art supply store soon!
Free samples available now! Just fill out and mail coupon!

Regush Products Company, 505 5th Avenue, N. Y. 17, N. Y.

YES! I want to end messy wash-ups at once. Please send me my 2 **FREE SAMPLES** of MIX-EEZ disposable plastic mixing cups at no cost or obligation to me.

Name

Company

Street

City State

Name of your art supply store

Not good after July 20, 1954



DIRONE Photography

215 EAST 37th STREET • NEW YORK 17
Murray Hill 7-0696

Contact Walter Redmont



"dress up"

**ARTWORK
AND
PHOTOS**

**WITH CRESCENT
anniversary series
MAT BOARD**



CHICAGO CARDBOARD COMPANY
1240 N. HOMAN AVE., CHICAGO 51, ILLINOIS

WRITE FOR SAMPLES OR SEE THE BEAUTIFUL ARRAY

OF COLORS AND FINISHES AT YOUR ART MATERIAL DEALER TODAY!



RICHARD REPOLA



WARREN S. PALMER



EUNCLAIRE



RUTH SCHWARTZ



OTTO WOLF



LOUIS TOLAN



RALPH OWEN



DONALD E. SINGER



HENRY SCHROEDER



CHARLES J. LILLIN



EILEEN H. SCHATZ



RICHARD J. REZAC



JAMES P. GUTH



GEORGE W. BEHNING



JOSEPH C. CHIERITO

We are pleased to announce
our new address

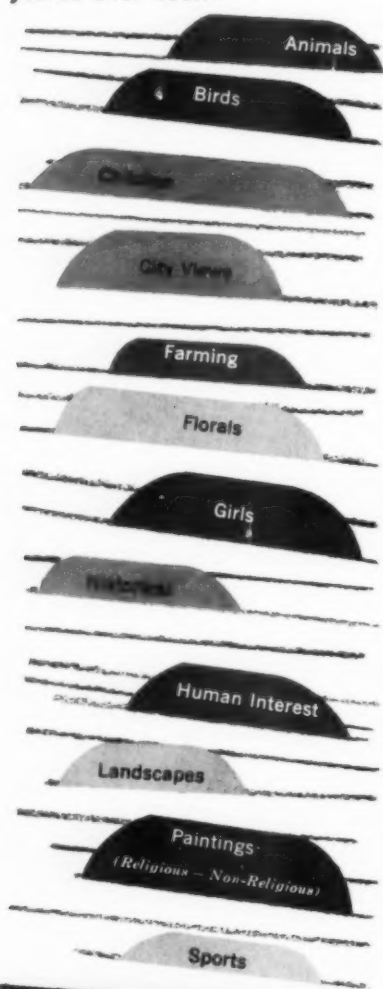
C. A. PARSHALL STUDIOS

151 WEST 46TH ST., N. Y. 36, N. Y.

and new telephone number

COLUMBUS 5-1580

The biggest
Stock Color Files
you've ever seen!



CALL:
Camera
Clix
Mu. 7-6112

who dun it?

*an index to the artists, photographers, art directors
who prepared the ads for the June issue of Fortune*

FRANK GERSHAW, HABERSHAW STUDIOS

Since the days, way back, when I could first afford a newsstand copy of Fortune, I have been one of its cover to cover readers. Now that I can afford a subscription copy delivered to my desk, my admiration for its pertinent and often profound coverage of American business is greater than ever.

The importance of its editorial content is attested to by the fact that some of it has been published in book form, many back issues are collectors items, and a college business course is based on material abstracted from it.

Equally impressive is the big sweeping page size and the fine quality of reproduction in all processes. How, we have often wondered, does an AD approach and ad for Fortune? What specific thinking is required for its format and its market? The scope and variety of the visual techniques employed makes up, what is to me, an unusually interesting body of advertising.

To the person interested in advertising art, the question of "Who dun it?" is often as intriguing as it is to the reader of a mystery thriller. This article is based on comments from leading ADs who regularly design ads for Fortune, and lists the AD and artist for most of the ads in the June issue.

Talks with the publishers representative revealed that two of the largest ad agencies have been represented in Fortune, with their own institutional ads, uninterruptedly since Vol. 1 No. 1. One of these agencies has used purely institutional copy, "a firm and regular blowing of our own horn." The other agency has used case history ads, telling important things accomplished for clients.

It is interesting to note that in several interviews with art directors who oversee work that goes into Fortune, the attitude of the real "pro" is apparent. An ad is an ad. True, reproduction has to be

watched carefully, and the ad must be carefully aimed at its specialized readership market. But isn't that true of every ad?

Fayette Harned, Vice-President and Director of Art, Charles L. Rumrill & Co. Inc., Rochester agency, states the viewpoint of the AD as follows:

"In overall conception, the advertisements prepared for Fortune are considerably different from those planned for vertical trade publications, for example. The Fortune audience, as we see it, is essentially a top management audience, and our advertising messages are directed at that group. For that reason the theme, the text, and the illustrative material used in advertisements scheduled in Fortune and in certain other management magazines frequently are different from those used in other types of publications.

"The large page size, and the uniformly excellent printing job enables us to do some things in Fortune advertisements that we might hesitate to try in some other magazines. However, we believe we maintain consistently high standards in all our art work, and we employ no special techniques, and exert no special efforts for our Fortune advertisements."

To help art directors see the ads listed here, Fortune is sending copies of the June issue to the president of all NSAD clubs. These copies can be added to the club library and circulated among members.

The writer is indebted to those whose replies made this article and compilation possible as well as to Brooke Alexander, Assistant to the Publisher at Fortune, and to Leo Lionni, Fortune's AD for helping get some very busy agency people to take time out to supply the required data for this "Who dun it."

(continued on page 24)

The **NEW** way's standard viewer

FOR COLOR TRANSPARENCIES

For
ENGRAVERS
PRODUCTION MEN
ART DIRECTORS
PHOTOGRAPHERS

MORE THAN 80% OF NEW YORK COLOR
 PLATE MAKERS ARE NOW USING THIS
 INSTRUMENT.

TWO BRIGHTNESS LEVELS IN ONE VIEWER—TWO SWITCHES.
ALL COLORS ARE SEEN IN FULL RICHNESS . . . WITHOUT DISTORTION



Not just a light in a box. This is an instrument engineered for color . . .
 for those in our industry, who aim for the very highest standards, and
 faithful reproduction of color. We are sincere too, in our aim to promote
 color unity between the engraver and those ordering color plates.

VIEWER NAME PLATE

<p>SWITCH NO. 1 WAY'S STANDARD WHITE</p> <p>THE INSIDE WHITE REFLECTING SURFACES HELP TO PRODUCE A CORRECT HIGH-NEUTRALIZING WHITE LIGHT FOR STANDARDIZATION COOPERATION. WASH THESE SURFACES CLEAN ON THE FIRST DAY OF JAN. WAY AND SEPT.</p>	<p>1 WAY'S STANDARD VIEWERS CHAPPAQUA, NEW YORK</p> <p>DEVELOPED BY WILLIAM F. WAY, TO PROVIDE A CORRECT STANDARD WHITE LIGHT FOR VIEWING COLOR IN TRANSPARENCIES TRUTHFULLY AND TO ENABLE THE PHOTOGRAPHER, ART DIRECTOR, PRODUCTION MAN, ENGRAVER AND ADVERTISER TO SEE COLOR THE SAME.</p>	<p>2 SWITCH NO. 2 WHITE INTENSIFIED</p> <p>USE 65 WATT 0.5 BAYLIGHT LAMP ONLY TO MAINTAIN WAY'S STANDARD WHITE. LAMPS MUST BE CHANGED FREQUENTLY OR AS DIRECTED BY WAY'S LAMP QUALITY TESTER (IMPORTANT OPTIONAL A.C. EQUIPMENT)</p>
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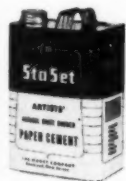
ENGRAVERS MODEL NO. 2 — SOLD DIRECTLY TO USER
 PATENT PENDING



May we send one to you on approval at our expense... Brochure on request
Ways Standard Viewers, Chappaqua, N.Y.

use

StaSet
 and
STICK WITH IT
PURE WHITE NATURAL
RUBBER CEMENT



DISPENSERS
 10 oz. & 16 oz.



THINET
 Gallons, Quarts,
 Pints, 8 oz.



StaSet NEW
 type replacement
 cap for 8 oz. jar



StaSet Rubber Cement, designed especially for the artist and Advertising Agency, meets their most exacting requirements.

Dealers of the best artist's materials, sell and recommend StaSet Rubber Cement.

Ask your dealer for it today or write direct.



StaSet Rubber Cement
 Gallons, Qts., Pts., 8 oz.,
 4 oz. & 2 1/4 oz. Tubes

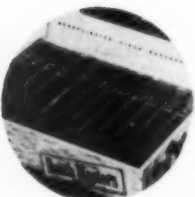
THE MONET COMPANY
 43 South Avenue • Fanwood, N. J.

STOCK PHOTOGRAPHS
OF

BABIES



Photo-library INC.
 19 East 57 Street N. Y. 2 PL 3-3112





THE SEASON BEING HERE...and all the boys and
girls being involved in pools of one kind or
another gave us this idea...of pooling some
of the illustrations we've been doing lately....
to give you a general idea of why so many AD's
in all leagues let us go to bat for them...we
had so many good examples of FREDMAN-CHAITE
ILLUSTRATIONS that we ran out of room on this
spread so take a look at the back cover too.

Fredman-Chaite Studios, Inc., 62 West 47th St., NYC PLaza 7-3131

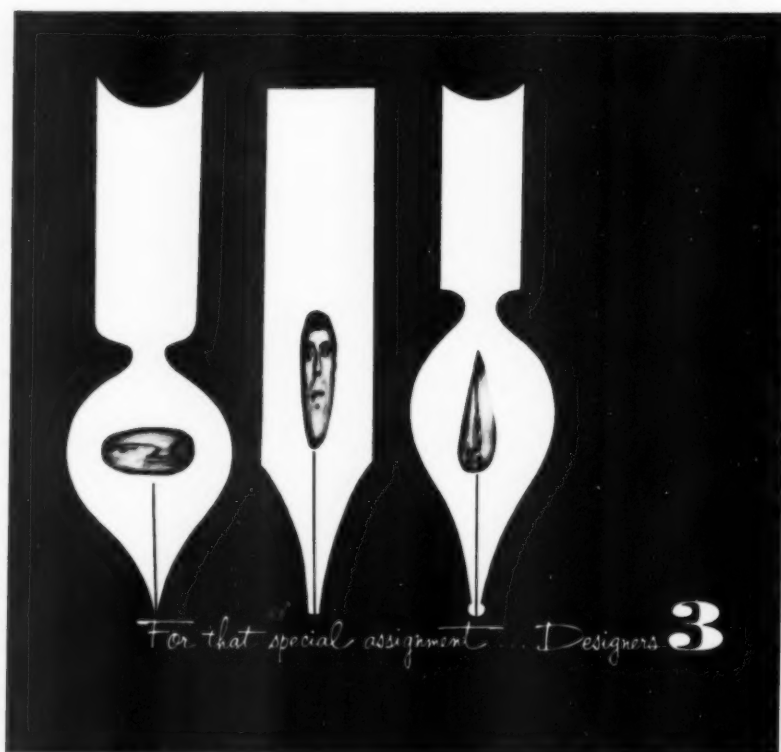
Mrs. THE NAME

DRAWING'S THE



Mathieu. Mrs.

85 east end ave — RE 7 6892



ART FOR ADVERTISING • 115 WEST 45TH STREET, NEW YORK 36, N. Y. • JUDSON 2-5083

(continued from page 20)

Allied Chemical & Dye Corp., Barrett Div.; Agency: McCann-Erickson; Art Director: Cecil West

Louis Allis; Agency: Hoffman & York, Inc.; Art Director: F. H. Terry; Artist: Advertising Art Studios

American Appraisal; Agency: The Buchen Co.; Art Director: Donald A. Clineff; Artist: Fred Malloy & Assoc.

America Fore Insurance Group; Agency: Prince & Co.; Art Director: W. D. Service

Apco Products; Agency: Julian Besel & Assoc.; Art Director: Richard L. Lawrence; Artist: Norman Gollin

Automatic Sprinkler Corp. of America; Agency: The Robert A. Joyce Co.; Art Director: Robert A. Joyce; Artist: Jack Pressley

Babcock & Wilcox Co.; Agency: O. S. Tyson & Co.; Art Directors: Aldo Santi; William H. Lackie

Bank of America; Agency: Charles Stuart Agency; Art Director: Robert B. Freeman; Artist: Louis Macouillard

Bank Building and Equipment; Agency: Krupnick & Assoc.; Art Director: Harry Lindemann; Artist: James Cummins

Barrington Associates; Agency: St. Georges & Keyes; Art Director: Alfred A. Anthony; Artist: Richard L. Kimble

Bendix Aviation Corp.; Agency: MacManus, John & Adams Inc.; Art Director: Richard Lachenauer; Artist: Jim Gilchrist

Buell Engineering; Agency: Hicks & Greist; Art Director: John Scherer; Artist/Photographer: Harold Stoll/Simmons-Beal

Canada Dry-Johnnie Walker; Agency: J. M. Mathes; Art Director: Lester J. Loh; Artist: Robert Brackman

Cappel, MacDonald and Company; Agency: Don Kemper Company, Inc.; Art Director: John H. Bach; Artist: Paul Eismann

Chivas Brothers Import Corp.; Agency: Lynn Baker, Inc.; Art Director: Jere Whitehead; Artist: Robert Schroyer

Clarage Fan Company; Agency: W. J. Williams Advertising; Art Director: N. Baird McLain; Artist: Sheridan Sugden Studios

Clary Multiplier Corp.; Agency: BBD&O; Art Director: Jules Kopp; Artist: Norman E. Schmidtke

J. W. Clement Company; Agency: Baldwin, Bowers & Strachan, Inc.; Art Director: Peter Van Scozza; Artist: Peter Van Scozza

Cleveland Pneumatic Tool Company; Agency: Meldrum and Fewsmith; Art Director: Dudley R. Martin; Artist: Robert Lopshire

(continued on page 28)

DAMAR Varnish Spray



\$1.89

BIG
12 OZ.
CAN

Here is the World's First Damar Varnish Spray for protecting and preserving OIL PAINTINGS. This is the formula used to protect the most valuable masterpieces in Europe—now in modern Acrolite Spray cans.

- GOES ON SMOOTH AND CLEAR
- WILL NOT BLOOM
- SETS FAST... DRIES SLOW FOR PERFECT LIFETIME PRESERVATION
- CAN BE REMOVED IF NECESSARY

"OH GOSH, if Rembrandt were alive he'd run right out and buy a can today!"

MATTE Artist's Fixative



\$1.79

BIG
12 OZ.
CAN

At last a real MATTE fixative you can really work over. Letter over it... Paint over it... Draw over it...

NO MORE CRAWLING paint. Acrolite "500" leaves a tooth to work over. Excellent for pastel, charcoal or pencil. This is the fixative that is "SO INVISIBLE" we defy you to tell your artwork has been fixed.

CHOICE OF LOOK, PARENT'S AND BILLBOARD MAGAZINES"

MATTE Black & White Acrylic Spray



\$1.89

BIG
12 OZ.
CAN

This is a "genuine" MATTE Black and White Acrylic Spray... made specifically for artist's and photographers.

No gloss or shine but a real flat, matte finish that dries in 1 minute. Great for airbrush work on backgrounds, picture frames or silhouetting and opaquing. Decorates anything made of wood, paper, metal or plastic. Ideal for taking out backgrounds on photos.

"NO... THERE'S NOTHING LIKE IT ANYWHERE!"

SOLD BY THE FOLLOWING ART SUPPLY STORES... If not available in your area ORDER DIRECT!

BRIDGEPORT, Conn.: WESTPORT, Famous Artist Mils.; WINDSOR, Alvin; WILMINGTON, Brandywine Art. George Hardcastle; BRADENTON, Fla. Florida Supply; CHICAGO, Action Camera, Anchor Photo, Faxon, Kahl, Piaz, A. E. Handcock, Near North Guild, Sheldons ELGIN, S. W. Beck; MOBILE, Tri-City Blue Print; MONMOUTH, Wirtz Book Store; PEORIA, Illinois Blue Print, Peoria Camera; PORT WATKINS, Port Watkins Blue Print; INDIANAPOLIS, Indianapolis Blue Print, H. Leiber Co.; HUNTSVILLE, Barton Reproductions; CEDAR RAPIDS, Advance Service, Standard Blue Print; BOSTON, H. B. Gier; DETROIT, Lewis; MINNEAPOLIS, H. A. Rogers; ST. LOUIS, A. J. Beder; ATLANTIC CITY, S. C. Sign, Blue Print; ELIZABETH, Barry's Frame, Benjamin Koberg, Sport Shop, Silver's Frame, S. Stalhaar, Yegre Art; BUFFALO, Pollock Paint; ELMHURST, Toti's Artcraft; ENDICOTT, Jack Edwards; HARTFORD, Studio Decorating; ITHACA, Triangle Book; KINGS- STON, Huston's; LARCHMONT, Maron's Paint; BABYLON, Decorating Shop; FLUSHING, Albany Frame; JAMAICA, Martin Paint; LAWRENCE, W & L Paint; MANHATTAN, Walter Adams, Massachusetts Crane-Gallo, Crotona Supply, Delemont's, Dorn's Stationery, Eagle Supply, Sam Flax, A. L. Friedman, General Airbrush, Glamour Art, Golden Typewriter, J. Greenwald, William Kline, Lee's Art Shop, Lewis, M. M. Michaels, N. Y. Graphic Arts Supply, Nobema, Penelope Products, Folk Hobbies, Rebel Press, Sam Lee, Schneider & Co., A. Seitzer; PORT WASHINGTON, Newmark Paint; Poughkeepsie, Hudson Valley Blue Print; ROCHESTER, Craft Service, E. H. Sullivan; SCARSDALE, Scarsdale Art; SCHENECTADY, F. J. Carlson, Union Book; SYRACUSE, Students Supply, ALLENTOWN, Allentown Blue Print; HARRISBURG, F. J. Murphy; PHILADELPHIA, C.B.T. Distributing Co., O. A. Edwards, William L. Mail, Philly Art Supply, Elmer Artist Materials; SCRANTON, Henry Dock's; WILKES-BARR, Pennwood Paint; WILKES-BARR, Murdock's; COLUMBIA, Leisner; GREENVILLE, Hobby Shop; RAPID CITY, Photo Art Center; SPARTANBURG, Kambers Paint; CHATTANOOGA, Southern Photo; MURFREESBORO, The Craft Center; AMARILLO, A. D. Gugenheim; BORDEN, Bradley Supply; DALLAS, Ami Art; FREDERICKSBURG, The Art Shop; NORFOLK, Sherwin-Williams Co.; MADISON, Wm. W. T. Rogers Co.; WASHINGTON, D. C., Dyer Brothers, Federal Supply, Macco, Don A. Moler, George F. Muth, Rikar Sales, Kosto Hobbycraft.

acrolite
HILLSIDE, N. J.



PRODUCTS INCORPORATED

When it comes to art and illustration...

don't kid the farmer

BY RAY HOSFORD, AD OF AUBREY, FINLEY, MARLEY AND HODGSON, INC.



The American farmer has more spendable dollars than ever before. He has more money to spend for tractors, electric motors, home freezers and countless other items essential in operating a modern farm.

He buys heavily

In producing more at lower cost, he is required to purchase more than ever before. In recent years his large volume production has been sold on favorable domestic and foreign markets.

Agriculture has experienced sensational advances since the first World War. Crop yields have increased sharply due to fertilizer use, hybrids and improved tillage practices. Livestock production per breeding unit has steadily advanced. Mechanization has released more than 60 million acres formerly needed to feed horses and mules. This land now produces feed for meat and milk and cereal for humans.

Farmers are well informed. Nearly all farm families have a radio and daily or weekly papers. Many farms have television. Farmers subscribe to farm

magazines and technical publications. Rural youth programs have trained millions of young farmers in modern methods and leadership. Agricultural Colleges are returning thousands of well trained men and women to the farm.

The farmer lives in a better home and buys better clothing and more food than ever before. Farming is still hard work, but the modern farmer has time and money for luxuries.

The sensational advance in farm methods has required a comparable increase in responsibility, knowledge and skill. Today's successful farmer is indeed a well informed individual—a mixture of farmer, business man, banker and engineer. He is a tremendous market. He's willing to spend money to make money—he's a capitalist.

Wants product news

The farmer is interested in news of your product. Show him you have something to help him improve his position and make a greater return on his investment, and he'll heed your advertising.

And, don't forget the farm woman.

She is a mighty force in buying for the family. Mrs. Farmer is vitally interested in better schools, rural health, youth guidance and home improvement.

So, don't try to "kid" the farmer—you'll waste your time and dollars. Don't regard him as a "hick" named "Si", with a straw in his mouth. He is apt to have a high school education and to have taken advanced instruction in agriculture.

He is educated

He is probably a member of one or more rural improvement groups. He goes to church and is on intimate terms with the local banker. Farm children go to high school and many go to college and become business and professional leaders.

The farm family probably owns two cars. The farm bride wants a kitchen just as modern and efficient as her city cousin. Mrs. Farmer is probably plump and hard working, but she is interested in her appearance and her children.

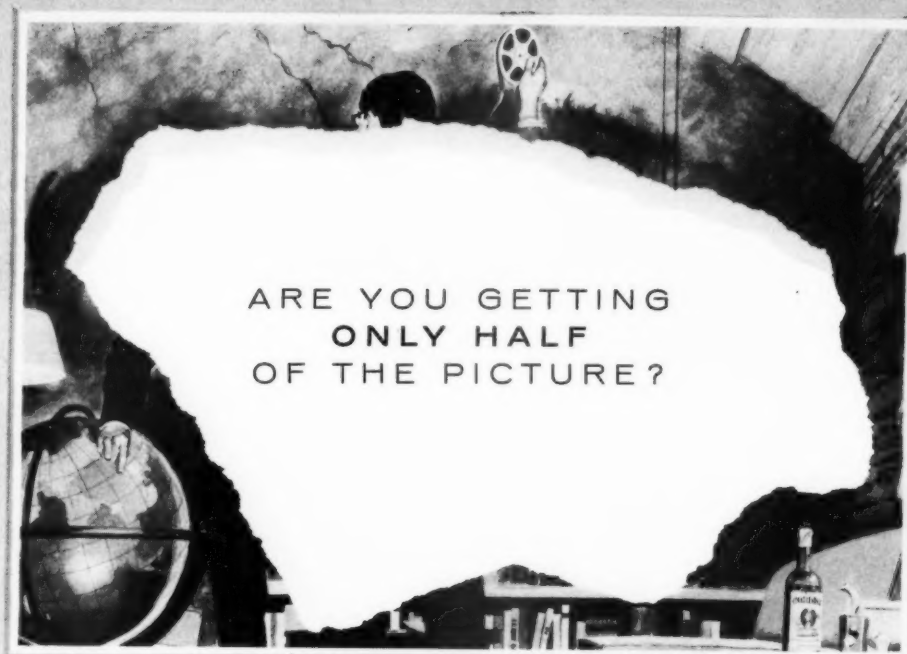
It is no wonder the farmer looks on some advertising with a skeptical eye. He's not a play boy or a gentleman farmer. He does not clean his cow barn garbed in a new Stetson, a necktie and a crease in his form fitting blue overalls. He has neither the time nor inclination to dine out-of-doors, seated on wrought iron furniture in beautifully landscaped surroundings, sipping well advertised beer, while a farmer friend garbed in a silly apron and chef's hat broils steaks on the out door grill. He doesn't go into the field on his tractor dressed as he does when he goes to the county fair. Male fashion models in our ads probably will not help sell a silo or a new manure loader.

Talk his language

So let's approach the farm ad with the understanding that the farmer is an average citizen just as sharp as his city cousin. He has thousands of dollars invested in his business and is probably worth more dollars than the individual preparing the ad. He buys and eats good food. He takes a vacation. He likes to see a demonstration and swap experiences with his neighbor.

He knows much more about machinery than most of us. He is a careful buyer but he'll buy in a minute if he can use the product to advantage. He's a tough customer to impress favorably, if your ad is full of sensationalism and superlatives. Talk sense to him—tell him what your product is and what it will do for him.

So don't try to "kid" the farmer—you'll waste your time and money!



IT'S COMPLETE WHEN...

And only when, you get the happy combination of quality art and service.
 When you have a large assignment are you confronted with the choice
 of sending it to a studio that can provide quality but not service?
 Or do you make the compromise of trying to achieve both
 by splitting the job—and doubling your problem?
 McNamara Brothers has been built on the reputation
 of supplying you with both—quality art and service.

McNAMARA BROTHERS of Detroit
 3850 Penobscot Bldg. • Wo. 1-9190

Largest supplier of art
 to the automotive industry

A complete service—with a
 depth of talent in layout, lettering,
 design, mechanical illustration,
 retouching, and illustration.





EDWARD DIEHL
DESIGNER
65 WEST 56 - NEW YORK 19
CIRCLE 7-4251



(continued from page 24)

Combustion Engineering; Agency: G. M. Basford; Art Director: Richard Ross

Commercial Credit; Agency: Van Sant, Dugdale & Co.; Art Director: Harry Zepp

Continental Can Co.; Agency: BBD&O; Art Director: Eugene Web; Artist: Aldo Cusi

Cory; Agency: Herbert Baker Adv.; Art Director: Fleming Brown; Artist: Harlan Scheffler

Crane & Co.; Agency: Calkins & Holden • Carlock, McClinton & Smith; Art Director: René Clarke; Artist: Nat White

Crotty Brothers; Agency: James Thomas Chirug Co.; Art Director: Frank Balduzzi; Photographer: Paul Wing Studios

Crown Zellerbach; Agency: Gene K. Walker & Assoc.; Art Director: Winston Norman; Artist: George Sheppard

Daco Machine & Tool Co.; Agency: Fred Wittner Advertising; Art Director: Ernest Waivada; Artist: Harold Newman

The Davison Chemical Corp.; Agency: St. Georges & Keyes, Inc.; Art Director: Al Anthony; Artist: Joseph Phair

Davey Tree Expert Co.; Agency: Meldrum & Fewsmith; Art Director: Dudley N. Martin; Artist: Dick Schroeder

Detex Watchclock Corporation; Agency: J. M. Kesslinger & Associates; Art Director: Robert Loecher; Artist: Vincent Pelosi

The Detroit Bank; Agency: Grant Advertising, Inc.; Art Director: Frederick A. Peck; Artist: Dick Tripp, Detroit Free Press

Dictaphone Corp.; Agency: Young & Rubicam; Art Director: Tom Heck; Artist: Rene Bouche

E. I. DuPont de Nemours, Mylar Div.; Agency: BBD&O; Art Director: George Wehrmaker; Photographer: Joyce Studios

E. I. DuPont de Nemours, Neophrene Div.; Agency: BBD&O; Art Director: George Wehrmaker; Photographer: Morsello Studios

E. I. DuPont de Nemours, Nylon Tricord; Agency: BBD&O; Art Director: George Wehrmaker; Photographer: Sicklers Photography

Eastman Kodak Company; Agency: J. Walter Thompson Company; Art Director: Fenton Powers; Artist: Wesly T. Woodin

Eastman Kodak, Recordak Corp.; Agency: J. Walter Thompson; Art Director: Fenton Powers; Photographer: Sarra, Inc.

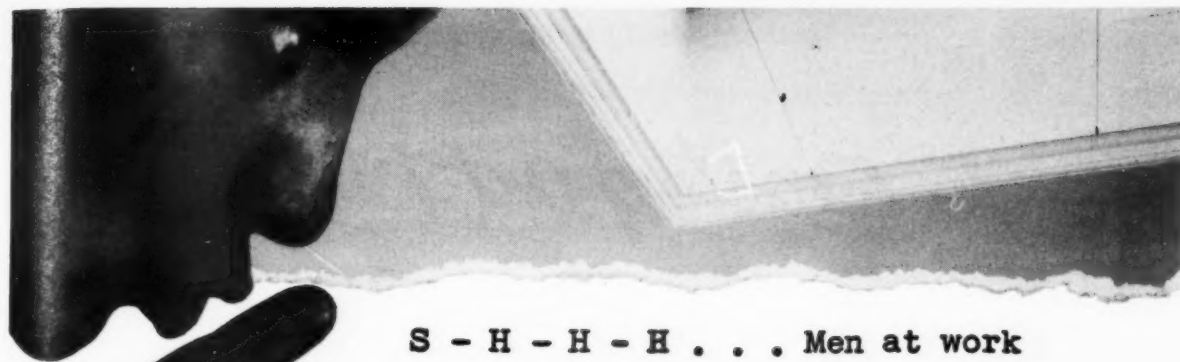
(continued on page 32)

ESTABLISHED 1924

REAL TYPOGRAPHERS

Art Directors know experience is the key to fine typography . . . and experience, reinforced with skill, precision, quality and individuality, results in superb craftsmanship. Real Typographers offers you over a quarter of a century of experience . . . plus the technical skills of competent and resourceful craftsmen. For individuality of expression allowing you subtlety and clarity, our extensive variety of type faces will answer your needs. Art Directors who know superb craftsmanship depend on Real Typographers.

REAL TYPOGRAPHERS, INC. • 239 W. 39th ST., NEW YORK 18, N.Y. • LA 4-4850-1



S - H - H - H . . . Men at work



HENRY DRAYNEEK

BILL STONE



To Exacting Art Directors

Talent is the common denominator of all art studios. Intelligent direction of talent is a rarer ingredient, but it is essential to your satisfaction, for without it no studio can be dependable.

This well-established, ably-staffed studio has earned an enviable reputation for *complete reliability*.

If the services of your present studios leave anything to be desired, we believe that you will find our standards exactly to your liking.

Tosca Studios, 6 E. 46th St., N. Y. 17, MU 7-2172

Call Tosca For Fast, Fine, Service!

flexichrome trouble

then phone

EBOLI

Creative talent
plus years of servicing
top-notch accounts

FOOD • FIGURE
INTERIOR • PRODUCTS

FRANK EBOLI • 114 E. 54 ST. NEW YORK 22
PLAZA 3-4394

A New Concept in Lettering

GREAT ADVANCE SUPERCEDES OTHER METHODS OF FILM "HAND LETTERING"

6 SIZES TO CHOOSE FROM

graduLetter by LEWAHL
graduLetter by LE
graduLetter by
graduLetter
graduLetter
graduLetter

REDUCED SHOWING OF
A GRADULETTER FONT

graduLetter®
copyright and EXCLUSIVE with Lewahl!

Only
The price per word
is SO LOW
you won't believe it!
Call GRamercy 3-5227
a WORD

For the LOWEST WORD RATE in town:

- Over 550 Specimens to choose from!
- SIX (6) sizes in every face!
- Choice of negative or positive!
- Ready for reproduction!
- No minimum charge!

FREE! FOR NEW, COMPREHENSIVE CATALOGUE
WRITE ON YOUR COMPANY STATIONERY

LEWAHL STUDIOS
935 BROADWAY • NEW YORK 10, N. Y. • GRamercy 3-5227



Illustration by Thomas Albin, Mayshark & Keyes staff artist.

Mayshark and Keyes logs 120,000 air miles to assure clients fast, accurate art service

SERVES LARGE AREA . . . Flying representatives call regularly on out-of-town clients in such widely scattered points as Syracuse and Schenectady, N.Y., Boston, Mass. and Meriden, Conn. Since its inception, Mayshark and Keyes pilots have logged 1,016 flying hours.

CUTS TRAVEL TIME . . . There are three very good reasons for this flying service. First, it cuts the time usually wasted in travel; second, it gives visualizers and artists time to do a more creative job for the client; and third, it makes practical the availability of topflight New York talent to distant points. These are real customer benefits

in this day of rigid advertising schedules and tight closing dates. Quick, quality service is why many art directors refer to Mayshark and Keyes as the "deadline beaters."

OFFERS COMPLETE ART SERVICE . . . Mayshark and Keyes maintains a highly creative full-time staff of professional specialists. They offer a complete art service which includes visualization, illustration, cartoons, retouching, hand lettering and mechanical preparation.

Write, wire or call Mayshark and Keyes. A representative will "drop in" on you the very next morning.

Mayshark & Keyes, Inc.

ADVERTISING ART

125 WEST 45TH STREET • NEW YORK 36, N. Y. • COLUMBUS 5-6461-62

a perfect balance


QUALITY **SPEED**

ORegon 3-0900

For the difficult job — you want fast and right.

CHARLES OFFSET INC.

37 West 3rd Street • New York 12, N. Y.



The Hallmark of
BILL WILLIAMS & CO.
 313 West 37th Street, New York 18, N. Y.
 LOngacre 3-5352-3-4

where your ideas are impressed on paper
 with a minimum of aggravation and a maxi-
 mum of thoughtfulness and craftsmanship.

(continued from page 28)

Eastman Kodak Company (Kodak "Re-ports" Campaign); Agency: Charles L. Rumrill Company Inc.; Art Director: Fay Harned; Artist: Stewart Comfort

Thomas A. Edison; Agency: Green-Brodie; Art Director: Cecil Baumgarten; Artist: A. Halpert Artstaff

Ellicott Machine Corp.; Agency: Van Sant Dugdale Inc.; Art Director: Ray E. Jenkins; Artist: E. Carter Perkins

Erie Railroad; Agency: Griswold-Eshleman Adv.; Art Director: V. C. Kenney

Fishbach and Moore; Agency: Ehrlich & Neuwirth; Art Director: Leo Baron

Fleischmann Distilling Corp.; Agency: L. H. Hartmann; Art Director: Al Ross; Artist: Morgon Dennis

Florida State; Agency: Newman, Lynde & Assoc.; Art Director: Ed Dukett; Artist: Ed Dukett

Fluor Corporation; Agency: Dozier Eastman & Co.; Art Director: Hugo Hammer; Artist/Photographer: Frank Knaus/Elwood Payne

Foot Bros.; Agency: Waldie & Briggs; Art Director: Helmut Boenisch; Artist: Sigman & Assoc.

Gaylord Container Corp.; Agency: Oakleigh R. French & Assoc.; Art Director: Harry Sparling; Artist: Don Langanekert

George A. Fuller Co.; Agency: Wildrick & Miller; Art Director: Edward Ramsteck; Photographer: Richard Shirk

General Motors Corporation; Agency: Kudner; Art Director: Paul E. Newman; Photographer: Edgar deEvia and GM Photographic

General Motors, Buick; Agency: Kudner; Art Director: C. G. Christensen; Artist: Arthur Fitzpatrick

General Motors Corp., Hyatt Bearings Division; Agency: D. P. Brother & Company; Art Director: Robert R. Clark; Artist: Tom Mullaney, Gilchrist, Osler

General Motors, New Departure Div.; Agency: D. P. Brothers Co.; Art Director: Bowens

General Motors, Chevrolet; Agency: Campbell-Ewald; Art Director: Halsey Davidson; Artist: Peter Helck

General Public Utilities Corporation, Area Development Department; Agency: Gould and Tierney, Inc.; Art Director: Tom Keil; Artist: Fredman-Chaite Studios

Gilbert Paper Company; Agency: Frank C. Nahser, Inc.; Art Director: John Beck;

(continued on page 90)



Client: Donahue Sales Corp.
Agency: McCann-Erickson
Art Director: Nils Berg

Paul Wing Studio

480 Lexington Avenue

PL 3-9095

"ALL TIED UP" (...a case history)

3:15 P.M. Friday Man calls, wants some ties shot. Peculiar problem...client has small budget, wants no stripping by the engraver, minimum retouching, etc., etc. Wants shots Monday 9 A.M. Oh, yes —ties are to be shot on fishing accessories to fit layout.

3:17 Man Stanley returns from Abercrombie with fishing accessories.

3:45 Man with beard shows, wearing ties. A director type, name of Koenigsberg; wants to hang from ceiling so he doesn't have to look upside down into ground glass when fitting items to layout.

3:45-6:30 Wait for account executive.

6:45 Start setting up, account exec shows with martinis.

8:15 Last tie attached to hook, setup falls down, not enough scotch tape. Sent out for more...(martinis, that is).

8:45 Clicked shutter.

9 A.M. Monday. Prints on account exec's desk. Account exec is home in bed with hangover, will lose day. Tell production man lost day is no problem, no retouching needed, saves day.

You figure out how, or call

Ralph Tornberg, CO 5-5864, 1780 Broadway, N. Y. 19 • Photography for Advertising

ARIK NEPO

a name to remember —

... one of Europe's famed photographers ... during a short stay in New York his work won the praise of many art directors ... his photographs already appeared in numerous national advertisements ... now associated with Pagano's ...



pagano
INCORPORATED

206 EAST 65TH ST., NEW YORK 21, N. Y. TE 8-3300

10,000 art buyers will see you!

Now you can meet all of the world's richest ad art market.

For years Art Director & Studio News has been introducing art sellers to art buyers, to art directors and buyers in agencies, publications and advertising departments coast to coast.

Now, since January 1953, a new magazine, *RUSH*, custom tailored for advertising managers and ad production managers in agencies, publications and advertising departments in the New York market, will bring you right up to the men who buy your services.

Each magazine is the only newsmagazine for its chosen segment of the advertising market. Each speaks to the buyer in his own language, discusses his business from his own point of view. Each magazine will work and sell for you. Each magazine is bringing new business to our advertisers now, and can do the same for you.

You will find the price is low, very low. For more facts on circulation and rates, call PLaza 9-7722. Ask for Don Barron.

Art Director & Studio News • Rush
43 East 49th Street, New York 17, N. Y.



Alan Fontaine, photographer

135 E. 40 St., New York, N. Y., MUrray Hill 6-5763

Representative: Nat B. Feuerman, VA 6-1851

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Art

Variety is the keyword as McCall's magazine revamps itself editorially and visually

Effective with the May issue, McCall's is being edited and designed for family interest rather than limiting itself to attracting just the woman in the home. Specifically, the differences noted in the May issue are:

1. Articles are directed to an interest, rather than to a sex. Unlike dual readership publications that contain some articles pitched to men, some to women, McCall's feels all its departments and articles will appeal to the man to the degree that he shares the life of his family.

2. Visual variety is apparent through use of more artists. This means some artists that have been appearing regularly will appear less frequently while others, such as Stan Klimley, Jon Whitcomb, and Bob Levering will be added or used more than in the past. This is not a switch from one kind of art to another, but an attempt to use more artists to get more visual freshness.

3. Format and layouts of stories will show greater variety. Instead of a limited set of formats to draw from, AD Otto Storch and his staff will now design each layout individually, thus tailoring the layout more fittingly to each story, and giving greater change of pace from spread to spread and issue to issue.

4. Editorial department sequence will also vary each month. Fashion may take first position one month, food may lead off the next month.

5. Stories will also have more general interest, be bigger, and more frequently by name authors.

McCall's is still predominantly a woman's service magazine, but this latest shift toward variety and general family appeal carries it a far way from its first issue, published in 1870 as "The Queen of Fashion." McCall's 1954 thinking is based on the fact that families, the women, the men and the children, do more and more things together.



Unquestioned impact Client is Parker Pen Co.; agency for Parker is J. Walter Thompson, Chicago; art director is Hal Smiley; pen art was done by Scharon Studios and Whitaker-Guernsey Studios did the other art.

New ad pre-testing method introduced at Ayer

Margaret Rogers, head of N. W. Ayer's copy research bureau in Philadelphia, has developed a new way to accurately test the effectiveness of ads. They contact a few clubs and church groups who supply exactly the kind of consumer

the ad is supposed to reach. These persons come to Ayer where they are shown on a screen the ads to be tested and fill out questionnaires, after which they talk with the copywriters.

Clubs are eager to participate because the agency pays their organization.

This method has eliminated the hit-or-miss methods and makes it possible to test the ad on the proper persons.

Trends in consumer buying revolutionize packaging

Advertising campaigns should start with package design, according to the Sears, Roebuck panel at the American Management Association's National Packaging Exposition at Atlantic City.

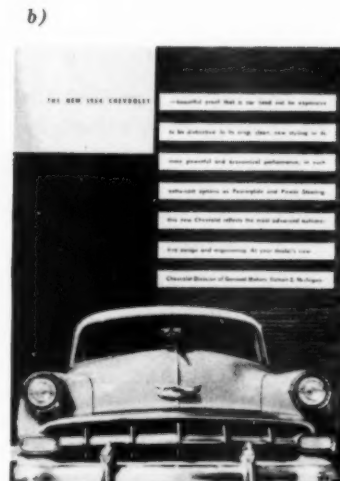
John A. Warren, packaging consultant for American Home Products Corp., sounded the opening gun by describing the radical changes to come in packaging, such as aluminum cans, vastly improved tin containers and glass packages for aerosol pressure type products.

The Sears, Roebuck panel, led by Findley Williams, pointed out that consumers make most of their purchases at suburban shopping centers and that shopping time is crammed into the evening hours and Saturdays. So much business in so short a time puts a big burden on package design in selling. Sears has made a complete reversal between packaging and advertising. Where ads are usually transferred to the package, Sears has found it more feasible to start selling with the package.

Another point made by the panel was that packaging should be based not only on the item, but also its relationship to its environment—the other items near it, the ways it must be displayed.

Mondrian flurry

More than the usual amount of Mondrian influenced layouts bloomed this Spring. You saw them in newspapers, in consumer and trade magazines, in package design. Companies using this style layout in some of their advertising include automobile manufacturers, department stores, fashion shops, publishers, manufacturers of pens and brushes. A few, spotted in a two-week period, are shown here.



- a) Advertiser: Lord & Taylor
Art Director: Harry Rodman
Artist: Carl Wilson
- b) Advertiser: Bloomingdales-Betty Barclay
Agency: Williams Advertising Agency (New York)
Art Director: Alfred Pell
Photographer: Ben Studios
- c) Advertiser: Empire Brushes
Art Director: Andrew Takas
Artist: Norbert Jay
- d) Advertiser: Scripto
Agency: Donahue & Coe (New York)
Art Director: Jan Clausning
Artist: Jan Clausning
- e) Advertiser: Chevrolet
Agency: Campbell-Ewald (Detroit)
Art Director: Halsey Davidson
Photographer: Walter Farynk
- f) Advertiser: McGraw-Hill, Electronics Buyers' Guide
Art Director: Jack Quint

Trib wins Ayer Cup

The New York Herald Tribune has been awarded the F. Wayland Ayer Cup for excellence in typography, make-up and printing in the 24th Annual Exhibition of Newspaper Typography at N. W. Ayer & Son in Philadelphia. This is the seventh time the Tribune has won this award.

Three Honorable Mentions for newspapers of more than 50,000 circulation went to The Salt Lake Tribune, The New York Times and the Washington Post. The Times had won the Cup six times in the past.

In the class for newspapers of 10,000 to 50,000 circulation, Honorable Mentions went to The Norman (Okla.) Transcript, The Peru (Ind.) Daily Tribune and The Ogdensburg (N. Y.) Journal.

The Daily News, New York, won the Honorable Mention for Tabloids for the second straight year.

Judges were Edgar Ansel Mowrer, author and columnist; Henry Dreyfuss, industrial designer; and Arthur S. Overbay, Sr., past president of the International Typographic Composition Association and the Advertising Typographers Association of America.

US art broadens scope

An International Council is being formed to carry out the Museum of Modern Art's International Exhibitions Program. This program, organized last year, circulates exhibitions of American paintings, sculpture, architecture, design and photography abroad and organizes such exhibitions from abroad to be seen in this country. This has been made possible by a grant from the Rockefeller Brothers Fund.

The purpose of the Council is to help provide for the interchange of ideas and cultural materials. Such a program goes beyond the scope of a single institution and requires the participation of several organizations over the country. This the Council is attempting to coordinate.

Immediate projects include the US exhibition Pavilion at the Venice Biennale and an exhibition of design to be shown in the Far East, Brazil and Europe.

Exakta no longer free

Exakta magazine has found it necessary to charge a subscription rate to their readers in order to maintain the size and quality of past issues. Rates are \$2.00 for one year, \$4.00 for two years. Persons who do not wish to subscribe will be retained on the mailing list to receive information about new Exakta photographic products. Exakta is published at 705 Bronx River Road, Bronxville 8, N. Y.



On-the-scene planning Everywoman's magazine had a manuscript on the use of "living decor", such as fish tanks, birds, etc., in home decoration. AD J. Walter Flynn and the author wanted illustrations from actual homes. The homes, of course, were not planned as story illustrations, therefore shooting them as-is was impractical.

In the shot shown, the aquariums were set on bookcases to function as a wall divider yet preserve the spaciousness of the room and wall beyond. The furniture and its arrangement, however, hid the bookcases, confused the story-telling point of the scene. Photographer Murray Duitz removed the existing upholstered furniture, substituted the lighter chair, table and lamp from other parts of the apartment, arranged the accessories, guitar, flowers, etc. to emphasize the fish tanks. Resultant picture showed kitchen wall beyond (obvious in the color illustration used).



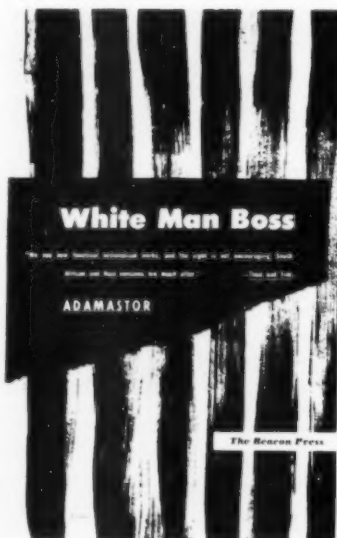
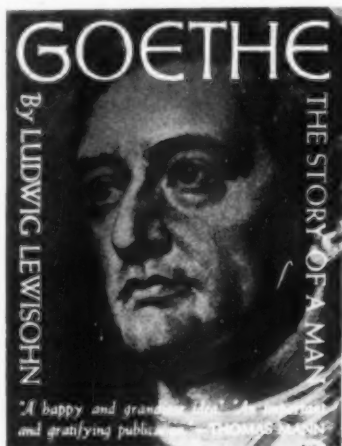
Old Shoe is new hat This different approach to shoe advertising used an old Johnstone & Murphy shoe to illustrate durability and quality of the product. Ronald Wilson of Gotham Advertising was the art director and Philip Stearn made the photograph.



Appeal to the breadwinner With a minimum of copy and a maximum of direct visual presentation by Becker-Horowitz, Bill Bowman, Calkins & Holden AD, has expressed very simply the Big Fact of the Prudential Insurance Company of America.

Ruzicka wins int'l recognition

Book jackets designed by Rochester art director, Thomas S. Ruzicka of the John P. Smith Company, have been featured in *Gebrauchsgestaltung*, a periodical devoted to advertising art. This magazine is published in Munich and has parallel texts in German, English and French. The article reviews Mr. Ruzicka's career and reproduces a number of his book jackets in both black and white and color.



ASL awards scholarships

Eight art students will study at the Art Students League on tuition scholarships totalling \$4,000.

On the basis of work submitted, the following students were chosen: Mary Grove, Monterey, Calif.; H. Carol Haerer, Lincoln, Nebraska; Steve Kuzma, Chicago; M. Gertrude Martin, Columbus, Ohio; Margery McIntyre, Takoma Park, Md.; Ella Megumi Miyamoto, Hilo, Hawaii; Mary Sherotzky, Columbus, Ohio; and Molly Oakland Teasdale, Orange, N. J.

ATF adds 3 ornamental designs

American Type Founders, Elizabeth, N. J., have added three new ornamental type cuts.

Troyer Zedions, designed by Johannes Troyer, is based on the signs of the Zodiac. It is available in sizes 36 and 48 points.

Typecast Antiques have been revived by popular demand and now come in four different assortments.

Adstyle Figures are available in sizes 12 and 18 points and each font consists of an assortment of figures from 1 to 0 in both regular and reverse design.

Lockwood to Kudner

Richard C. Lockwood has left Lockwood Agency Inc. to become executive AD for Kudner Agency, Inc. He joined Kudner May 4. The Lockwood Agency will continue under its present name as a cooperative organization.



Cure for sour-puss Sugar is sugar and how can you dramatize it? That question was solved by David Rose, AD at Mogge-Privett, Los Angeles, and cartoonist Dr. Seuss. They and copy chief Albert S. White came up with a series of sour-puss characters tasting green apples, green strawberries, sour cherries, etc. with the theme "All it needs is Holly Sugar".

Client increased the ad budget to their biggest ever. A full outdoor program of 24 sheet posters and painted bulletins, supported by newspaper and display material is going strong on the coast and in the midwest.

Last call for Aspen

The Fourth Aspen Design Conference will be held under the auspices of the Aspen Institute, Aspen, Colorado, June 23-29. For additional details regarding the program plans, see the May issue of AD&SN.

Chicago retouching school opens

Fred Oller Retouching School has been started in Chicago. It will be operated by John Roche and Mr. Oller will conduct the classes. Students will be admitted in limited numbers for sessions from May through October. For information call Mr. Roche at HArrison 7-5200.

Bureau sets new standards for appliance advertising

The Better Business Bureau of New York and a group of appliance, department and furniture stores have announced new standards for appliance advertising. 1) The entire amount to be paid by the customer should be stated in the ad, including Federal tax, warranty and delivery charges; 2) size or capacity of appliances should be stated with the price; 3) references to clearance, special and disposal sales should be abandoned unless they are so in fact.

House Beautiful



Trompe l'Oeil photography

The June cover of House Beautiful magazine is an example of Trompe l'Oeil photography. To achieve a Spring accent, this study in yellow and gold drew upon the techniques of both 17th century Flemish art and 20th century Illusionism. Illumination from a single light source onto a shadow-box recessed in the wall provided the emphasis on flowers, fabric and background.

Art director was Wallace Hainline. Photographed by Roy Pinney and William Ward Beecher of Pinney-Beecher.



Silk screen for posters Maurice Smith, AD of Buchanan and Co. Inc., Los Angeles, chose silk screen printing to produce the copies of original art used as guides for hand painted bulletins for their client, Western Air Lines.

Artists familiar with silk screen reproduction prepare the subject in scale in flat tones; tusche of a flat tone is used to obtain a halftone effect. Each color used is placed as a swatch at bottom of both art and print, which enables Gangi Studios' silk screen printer and the poster plant artist to match and mix colors accurately. 16 to 18 colors are frequently used. Each color is separated visually and a hand-cut stencil is made. Wherever the area is too small to cut, the silk screen artist copies the detail with a brush on a transparent overlay and a photographic film is made.

The art is reproduced without territorial copy. Such copy is supplied as an overlay to the respective poster plants.

Today's Woman suspends

Fawcett Publications has terminated publication of *Today's Woman*, the magazine for young wives, with the June issue. Reasons given were the high costs of publishing and mailing. *Today's Woman* is in its eighth year and has failed to show a profit. Fawcett is investing the money and personnel in their other publications, *Mechanix Illustrated*, *True*, *Motion Picture*, *True Confessions*, *True Police Cases*, *Real Police*, *Startling Detective* and *Cavalier*.



Design resource file issued by Sloves

An unusual resource for ideas in the field of sales promotion tools is the new *Idea File* issued by Sloves, leading New York production service. Made available to executives in advertising, selling and the graphic arts, the *Sloves Idea File* is both an illustrated filing system and a sample file.

Visual presentations, catalogs, books and portfolios... prepared for industry, for publishing, and for commerce, are shown in full-color photography. Each book is described and analyzed in terms of selling technique and theory, of graphics design and of bookmaking materials and methods. The cards are supplemented by handsome miniature samples which go in a desk top filebox of navy simulated leather.

Additions to the *Sloves Idea File* will appear periodically. As new developments in the field occur they will be reported and new materials will be sampled. Unusual and inventive design ideas will be photographed in color and reproduced on additional cards which *Sloves* will send out.

The *Idea File* is available without obligation to a selected list of executives who write to *Sloves*, 601 West 26th Street, New York 1, N. Y.



KC Chapter Elects; The Kansas City Art Directors Club has elected a new slate of officers.

Jack O'Neal, art director for Bruce B. Brewer and Company, was elected president, succeeding Robert Scott, the club's first president and founding member, who left his post as AD at Carter Advertising Agency, Inc. May 1st for a position with the McClatchy Newspapers in Fresno.

Other officers include: Richard P. Prezebel, AD, R. J. Potts-Calkins and Holden, Inc.; Jack Harrington, consultant AD; Sam Springer, AD, Macy's KC.

Left to right: Prezebel (seated), Scott, Harrington, Springer and O'Neal (seated).



St. Louis officers The Art Directors Club of St. Louis has completed the details of organization and has elected the following officers: president, Rudy Czufin (left in photo), vice president, Gardner Advertising; vice president, Stu McCormick (right), executive art director, D'Arcy Advertising; vice president, J. H. Stevens, executive art director, Winius-Brandon Advertising; secretary, Otto Keisker, The Illustrators; treasurer, Larry Weaver, Larry Weaver and Associates.

The newly formed organization has 125 members from agencies and studios.



Directness with dignity AD Alexander Mohtares, Anderson & Cairns, wanted to get away from over-designed layouts and use a simple editorial quality picture that stated the facts directly without confusing the eye with layout devices. This simple dignified approach implies quality and style authority in contrast to hard-selling ads. Mark Shaw made the photograph, which shows "1/150 of the story" of Thom McAn shoes (Melville Shoe Corp.).

Visual aid contest winners named

The three top winners in the visual sales presentation contest, sponsored by the National Visual Presentation Association and the Sales Executives Club, were named last month.

They are R. G. Wolff Studios for a General Motors Movie, The Readon Company for a slide presentation on paints, and General Electric Company for charts and other promotional material for the Tri-Clad "55" Motor



Wholly photographic except for about a dozen words of copy plus the Hanes logo and location, this ad was dreamed up by Hanes ad director Grace Jones and photographer Sharland. It appeared in b & w full page in Life followed by five quarter pages.

AAW convention to stress sales

51st Annual Convention of the Advertising Association of the West will be held June 27-30 in Salt Lake City. It is the first major AAW meeting in 17 years.

Advertising's Role in Selling, theme of the convention, will focus attention on American business opportunity for prosperity in 1954-55 through the coordinated use of advertising and sales. Speakers will present numerous phases of advertising and business.

1954 cancer crusade ads to reach millions

Photographs for a series of magazine and newspaper ads, which will alert all America to the April Cancer Crusade, are selected by Gerard Guarch, (left) Art Supervisor, Kenyon & Eckhardt, Inc. and Richard Beattie, photographer, Beattie-Watts Studios. Mr. Guarch designed the ads and posters prepared by Kenyon & Eckhardt, advertising agency for the Cancer Crusade.



Lots of zip Both in the photography and the layout the Talon ad is fresh and striking. The zipper border is a repeat of the logo border. Typography in the series is informal, some use typewriter type, some use script. Art director John Shure, McCann-Erickson, is art director for the series. Mark Shaw photographed the flapper girl.



Artzybasheff series Art director, Clark Robinson of Fuller & Smith & Ross, Cleveland, was doing a campaign depicting heavy machinery making precision aluminum parts for Alcoa (Aluminum Co. of America). He needed precisely the right artist who could transform artistically dull and uninteresting machinery into exciting focal points of the campaign. Boris Artzybasheff was contacted through Director's Art, New York clearing house of commercial artists. He turned out the 6 paintings for the series.



Hi fashion is keynote Fisher Body's advertising emphasis is on high style, fashion, prestige. Color photographs by Edgar deEvia show clothes designed by world famous people in fashionable locations (the above Chevrolet photo was taken in Aspen, Colorado). Paul Newman, Kudner AD on the series, sees that all credits are given in the ad—the places, the clothes and the designers. Copy is held to a minimum.

New color on glass process

An electro-static process for applying color to glass by spraying the glass object in a magnetic field was described by William Karp, president of Graphire Corp., at an April meeting of the Package Designers Council in New York. The process insures complete coverage of all crevices, lips and uneven surfaces of the object, which becomes enveloped in a mist due to electro-magnetic attraction.



Merchandise photography; Vogue ad for Emba Lutetia and Revillon Freres was done by Emba's agency, Woodley, with Charles Schelander as art director. Virginia Thoren photographed the coat against a background of wallpaper by Laverne.



High style, low price The clothes, the pose and a devil of a background—all in red—present an inexpensive lipstick, Cutex, in an ad with taste and color appeal. John Rawlings achieved another contrast by portraying the wide-eyed innocence of the tempted young lady. Art directors were Jules Menghetti and Howard Bertkau, J. M. Mathes Inc.

CADA sets objectives

The newly formed Consulting Art Directors Association (CADA) has 31 members and has named its officers for the first year. Arthur Hawkins Jr. is president;

Tobias Moss, Vice President; Hoyt Howard, Secretary, and Alexander Robbi, Treasurer.

Mr. Robbi, Freeland Dalzell, Nelson Gruppo, and Irving Koons have been named to study and formulate standards and practices to guide client relationships.

CADA may wish to establish that major commodities the consultant art director has to sell are ideas and time, that "just do a rough" does not necessarily alter the thinking time thus lowering the price. CADA also wants to establish that waiting time in the clients office is working time to the consultant and may be billed to a certain reasonable limit.

CADA plans to embrace the Code of Fair Practice and will function as a clearing house for information regarding consulting art directors, as a meeting place for them to exchange ideas and practices and to make valid and understandable the profession of the consulting art director.

P.O.P. held vital to campaign

Trends in the use of point of purchase materials, according to a survey by Advertising Age, show that the inclusion of display advertising in ad campaigns of agencies and advertisers has generally increased.

Displays employ more motion and light flasher units. Battery-operated displays are seen more in supermarkets because of the lack of plug-in outlets, though generally plug-in motors are preferred. Card-board is chiefly used in constructing units, but combination of plastic and cardboard is becoming more common. Wood and glass have been less in use because of the difficulty in shipping.



New York club adds seven

Seven new members have been admitted to the New York Art Directors Club. They are: Lester A. Moser, J. B. Rundel Advertising Agency; Bernard Eckstein, Fletcher D. Richard; Wilton Glenn Cooper, Capper Publications, Topeka, Kansas; Tycho R. Weil, Gardner Advertising; Gerald Brian Doe, Otis Elevator Co.; Paul Edward Parker, Jr., Dougherty, Clifford, Steers & Schenfield; Rudolf Czufin, Gardner Advertising, St. Louis and president of the St. Louis Art Directors Club.

Alberti advocates federal control of testimonial ads

In a talk before the New York Art Directors Club; Jules Alberti, president of Endorsements Inc., proposed the creation of a federal commission for policing testimonial advertising. This official body would establish whether or not endorser and product have a bona fide relationship.

Mr. Alberti suggested six steps for advertisers to use in building testimonial ads that are believable: testimonials should be checked to see that they are on the up-and-up; see that celebrity appeals to the age, sex and income group to be reached; be specific and explicit; make a logical and acceptable relationship between product and celebrity; time the ad to coincide with public interest in your celebrity; let the celebrity use his own words in his own way.

Mr. Alberti lambasted four areas of advertising which frequently use testimonial ads: dentrifices, beer, cigarettes and detergents. He felt that celebrity ads are the black sheep and the whipping boys of the profession.

New theme, format planned for 33rd Annual

The 33rd Annual of the New York Art Directors Club is scheduled for publication this Fall. It is being designed by Bradbury Thompson, AD of *Mademoiselle* magazine.

Though final layout and contents have not yet been established, "A notable new departure in format and theme" is promised. Equal space units will be devoted to each medal winner and each selection. Several units take a double-spread, except for the award winners which may have as much as one-half page apiece. Award winners will thus get favored display treatment commensurate with their awards.

A single column on the left side of each spread will list the titles, credits, and selection number.

Mr. Thompson is also designer of *West Virginia Inspirations* for Printers, *Art News Magazine*, *Art News Annual*, and the *Graphic Arts Production Yearbook* and winner of numerous ADC and AIGA awards. Fred Roberts, Associate Editor for the 33rd Annual, is AD for Shell Oil Co.

The current 32nd Annual, designed by Martin Stevens, AD at Ellington & Co., was judged one of the 50 Books of the year by the AIGA. This year's editors hope to make it two in a row. The annual will again be Published by Farrar, Straus & Young.



Checking final details Committee chairmen of the 1954 Exhibition of Advertising Art by the Art Directors Club of Boston check final details of the show scheduled for June 15 to 24, in the exhibition galleries of the Boston Public Library. Seated from left to right: Stephen O'Leary, McCann-Erickson, exhibition chairman; Mary Kelley, committee secretary. Standing left to right: Thomas Baker, Baker Studios; Henry B. King; Earl Bean, Barta Press; Jaques DunLany, John Donnelly & Sons; Elwood Blankenship, Hoag & Provandie, Inc. The show dates are scheduled to coincide with the 50th National Convention of the Advertising Federation of America to be held in Boston.



Rochester hears Wiseman

Mark Wiseman, advertising consultant and pioneer in readership research, gave an illustrated talk to the Rochester AD club at their May 13th meeting. Mr. Wiseman, who spoke on "Readership Research and the Art Director's Job", is director of Mark Wiseman's Advertising Courses and author of a number of books and articles on advertising. A series of eight articles by him appeared in AD & SN. He is now a consultant with Charles L. Rumrill & Co., Inc., Rochester ad agency.



Washington is 20th in NSAD

The Art Directors Club of Metropolitan Washington has been admitted to the National Society of Art Directors as its 20th member club. The Washington group was formed last July with 80 charter members. It now has over 100.

Shown above, left to right: Henry Bausili, Partner, Art Designers' Studio who is Treasurer of the local Art Directors Club; Al Parker, illustrator, one of the judges in the Washington show; Gene Hoover, Art Director, Henry J. Kaufman and Associates who is President of the Washington Art Directors Club.

Washington's first show was held during April and May. The Awards luncheon was on April 27.



Milwaukee joins NSAD, The Art Directors Club of Milwaukee has become the 19th member club of the National Society of Art Directors.

Another cause for celebration for its 21 members was their first annual exhibition in May. Photograph shows committee chairmen and officers discussing show plans. They are: (Seated) Everett Edelman, secretary; Ray Dennis, president; Wilber Johnson, awards dinner chairman; (standing) Fritz Lindstrom, publicity; Fred Terry, exhibit; Jay Conley, treasurer. Not shown is Richard Hoffman, vice president.

Exhibition was held May 18 to May 29 and included a total of 22 classifications. Certificates of award were given for the best in each classification. Judges for the show were Frank Cheeseman, Ruthrauf & Ryan, Chicago; Stan Ekman, illustrator; and William W. Miller, art director, General Outdoor Advertising, Chicago.

Charles W. Harper, packaging and labeling manager at Sears, Roebuck, spoke at the awards dinner on Merchandising and the Graphic Arts.

chapter clips

Atlanta: Four new members have been added. They are Miss Lucina Fausett, Foote & Davies Inc.; Frederick J. Hoertz, artist; Gene H. Ledbetter, Day, Harris, Mower & Weinstein; and Donald Morris Lovell, Lockheed Aircraft Corp.

Baltimore: The Regional Showing of Advertising and Editorial Art was held May 16 to June 6.

Boston: The 1954 Awards Dinner is June 15 in the Grand Ballroom of the Hotel Sheraton Plaza. This is the first Boston Show. Winners will be shown in a future issue of AD&SN.

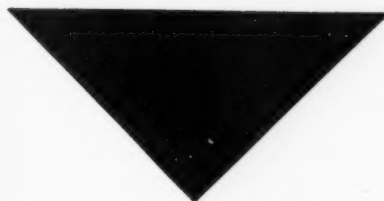
New York: George Cooper Rudolph, New York architect-artist, addressed the club on Architectural Art in Advertising. He used slides illustrating examples of architectural and advertising renderings.

Rochester: Ralph M. Evans, director of Color Technology Division of Eastman Kodak, discussed the factors that influence the perception of depth in photographs. He illustrated his talk with 100 slides demonstrating "clues" to distance.

San Francisco: In a seminar of the Code of Fair practices, 16 ADs discussed Relations between Artist and Art Director. Three artists and three artists reps discussed the Relations between Artist and Representative. An authority on alphabet history and design, Lloyd J. Reynolds, presented an illustrated lecture on trends in lettering at an April meeting.

Seattle: Three students received Famous Artists Course scholarships: Frederick Basher, Gary Harwood and Jo Anne Ordano.

Quality



Art



Materials

No. 3 in our Series of Catalogs is just off press . . . 96 pages, illustrates all media for **Graphic Reproduction.**

Call or write, we'll rush a copy to you!

Are you receiving "Friedman's Four Pages," our own art newsletter? Free, of course.

A. I. Friedman Inc.

**20 East 49 Street
New York 17, N.Y.**

PLaza 9-5400

production bulletin

New phototypesetter

developed by

Mergenthaler Linotype Co.

The Linofilm has just been readied for 18 months field testing. It is a photographic typesetting machine developed by the Mergenthaler Linotype Co. Although details of the machine may be changed before it is marketed in the Fall of 1955, the current pre-production model reveals its basic plan.

Most immediate uses of photographic typesetting are in preparing copy for lithography or for gravure. With the development of magnesium plates and suitable press equipment the day may not be far off when photographic typesetting will be more technically and economically feasible for letterpress work.

The Linofilm is the latest entry into the field already using the Fotosetter and watching with interest the progress of the Photon, the British Rotofoto, and the Monotype photosetting machine.

The following question and answer data explain what the Linofilm does and how it does it.

What kind of keyboard is used?

Keyboard is similar to that of a standard typewriter, with ligatures in place of some figures. Auxiliary keyboard controls line length, spacing, selection of type style, etc.

What type styles are available?

A full library of Linotype styles will be made available when the machine is offered to the trade. An experimental Roman, italic and bold face is being used on the current pre-production model.

What size range is possible?

Present model produces from 6-16 point type. Smaller or larger sizes can

be produced on future models if required.

Are skilled operators essential?

A typist or teletypist can be trained to operate the Linofilm in about two weeks. Exercise of typographic judgment is another matter.

What does the keyboard operator produce?

Regular typewritten copy and perforated tape. The tape is used to operate the photographic unit.

How is letterspacing controlled?

By keyboard operator, in 12ths of an em.

How is justifying handled?

Keyboarder punches a single justifying key at end of each line. A needle dial gauge lights up when operator is near end of line and within justifying range. Justifying key is punched any time while dial is lit. The photographic unit first records the justification data, then reads the line character by character, word spacing as called for by the justification data. Spacing is by units. If number of units called for is not equally divisible in whole numbers by the number of spaces between words, some words will get an additional unit spacing. Spacing is said to be in such fine units that the difference will not be optically discernible.

How is leading controlled?

There is a dial control on the photographic unit.

What is the speed of the machine?

Output of the keyboard unit is limited only by the speed of the operator. Photographic unit operates at about 12 lines per minute, or as fast as the Linotype Comet. Future models will be stepped up.

What about ragged and centered composition?

Ragged right composition can be handled by the machine by adding full space at end of each line. Ragged left composition and centered lines can at present be produced only by two typings. On the second typing the keyboarder puts desired space in at start of the line.

What about initials?

Space can be left for two-line and larger initials which can be stripped in later.

What kind of photographic master is used?

Alphabet and accessory characters are arranged on a glass plate. Characters are negative. There are five plates or grids on a round turntable, making available the equivalent of five fonts at pushbutton control. Grids and turntables are easily interchanged.

What is the size of the type on the grid?

At present 6, 7, 8, 9 point sizes are set from grid which has 6-point type. The grid is made from eight point designs. For 10-16 points a 10 point grid is used. It is made from 12 point designs. Can the tape be used for wire transmission? Present tape cannot, but on production model tape will be suitable for teletype operation.

How many characters are on the grid?

84.

How are characters photographed?

A powerful light source flashes on and off as characters are exposed. A shutter system permits any one character to be exposed at a time. A compensating lens corrects the projection for any distortion due to angle of projection from position of the character in the stationary grid. A multi-projection lens system adjusts the character to size

(continued on page 95)

the art directors
model of the year
JERYL
JOHNSON



For the first time in its 33 year history the Art Directors Club of New York inaugurated a yearly competition among models, to select one from the many applicants to be called "Model of the Year."

This years choice as the model with "the most promising future" is 17 year-old Jeryl Johnson, who has been modeling with Conover for over two years. She was selected from a group of over 200 applicants. The judging committee eliminated the entries down to 40, then 12 and in the finals Jeryl Johnson won.

To qualify, girls were required to have been actively engaged in modeling that had been reproduced editorially, in advertising, or on TV during 1953.

The winner got started modeling by winning the "Miss Teenager" contest sponsored by the Daily News when she was 14. She attended Professional Children's School in New York, studied dramatics, has been on 23 covers, does mostly fashion modeling but has been everything from a 13-year-old to a mother with three children. She has done various TV shows and at present has a steady half hour show on CBS every Friday called "I'll Buy That."

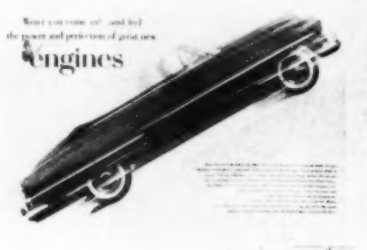
Vital Statistics

Size	- 7-9	Eyes	- Hazel
Height	- 5'8" (Heels)	Hair	- Blonde
Weight	- 110	Shoe	- 5½-6B
Bust	- 33	Hose	- 9½
Waist	- 21	Hat	- 22
Hips	- 33	Glove	- 6½

T.V. and Film Experience



Robert Pliskin went from Pratt Institute to Abbott Kimball to Lester Beall to the U.S. Army Air Force, back to Abbott Kimball, to Anderson Cairns and is now AD at McCann-Erickson. Along the way he has won many ADC and AIGA awards. His work has been in "The 50 Best Ads of the Year", in Graphis, and his photographs have been shown at the Museum of Modern Art.



3 Magazine ads, 3 or more colors

*Art Director: Robert Pliskin
Photographer: John Rawlings
Agency: McCann-Erickson, Inc.
Advertiser: Chrysler Corp.*



Carl Lins of Young & Rubicam, Inc., followed a years schooling at Art Students League with six years at N. W. Ayer, then twenty plus at Y&R. He has worked on a variety of products but in recent years has done mostly food ads, largely for General Foods. He also paints water colors and oils and invents games and toys.



19 Magazine ads, 3 or more colors

*Art Director: Carl Lins
Photographer: Irving Penn
Agency: Young & Rubicam, Inc.
Advertiser: General Foods Corp.*

WINNERS OF THE Art Directors Club Medal

1. FOR DESIGN OF COMPLETE UNIT

41 Magazine ads, black and white

*Art Director: Ambrose J. Kennedy
Photographer: Henri Janson
Agency: Lester Harrison, Inc.
Advertiser: Alexette Bacmo Glove Corp.*



Ambrose J. Kennedy is a painter, and AD at Lester Harrison, Inc. He is a Pratt Institute graduate. Since 1946 he's been an instructor in the Evening Art School there. Before joining Lester Harrison in 1945 he was associated with Amos Parrish and J. D. Tarcher. His paintings have been shown at Associated American Art Galleries in New York and in Gloucester, Mass.

63 Newspaper ads, color

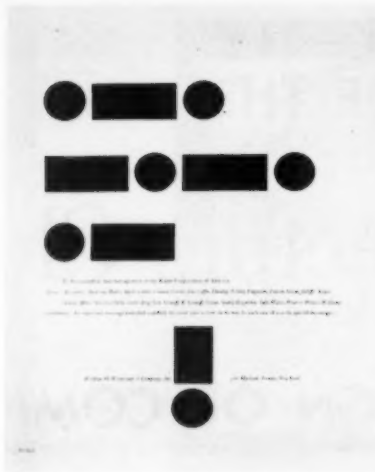
*Art Director: Ann Bryan
Artist: Renee Forsyth
Advertiser: Neiman-Marcus*



Ann Bryan is AD for Neiman-Marcus in Dallas. Born in China and educated at the China Inland Mission School at Chefoo, she won her A.B. at Baylor, studied at the American Academy of Art, Chicago. Now teaching at Baylor, she has been with Neiman-Marcus since October 1952 and received a 1953 Award of Distinctive Merit from the Art Directors Club of N. Y.



Paul Rand is a free-lance designer, and AD at William H. Weintraub & Co., Inc. A painter, designer, author and teacher, he AD'd *Esquire* and *Apparel Arts* from 1936-41, taught at Cooper Union from 1938-46. He exhibited and won awards in numerous museums, colleges and shows here and in Europe. He has written several books, including "Thoughts on Design."



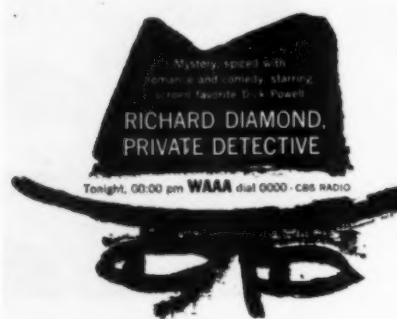
66 Newspaper ads, black and white

Art Director: Paul Rand
Artist: Paul Rand
Agency: Wm. H. Weintraub & Co. Inc.
Advertiser: Wm. H. Weintraub & Co. Inc.

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Louis Dorfman is Associate Director of the Sales and Promotion and Advertising Dept., CBS Radio Network. Trained at Cooper Union, he designed displays and exhibits for the New York World's Fair, has been with CBS since 1946. In 1952 he won 2 ADC medals and won another last year. During the war he won 1st prize in Nat'l. Army Arts Contest.



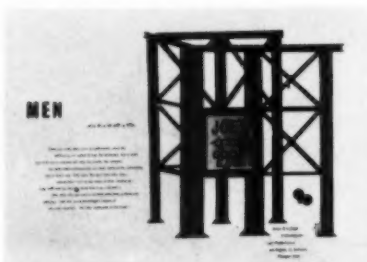
80 Newspaper ads, 300 lines or less

Art Director: Louis Dorfman
Artist: Joseph Schindelman
Producer: CBS Radio
Advertiser: CBS Radio

100 Tr
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Ken Parkhurst was born in Lincoln, Kansas, has been a Californian since 1931. Only formal art training was two years at Los Angeles City College. Worked for a spell with Alvin Lustig, joined Advertising Designers on its opening day, has been there since. Won Merit Awards in L.A. and N.Y. shows, is member of S.O.I. in L.A.



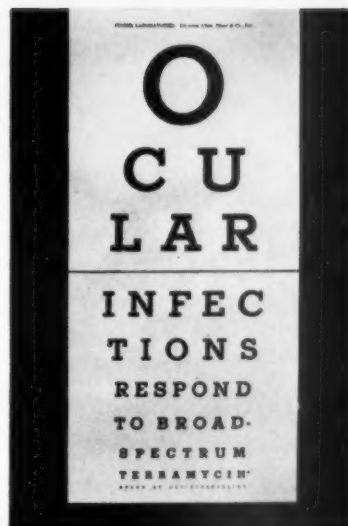
83 Trade periodical ads, 3 or more colors

Art Director: Kenneth Parkhurst
Artist: Kenneth Parkhurst
Agency: Hal Stebbins Inc.
Advertiser: Brown & Caldwell

107 B
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93 Trade periodical ads, 2 colors

Art Director: Harry Zelenko
Artists: Harry Zelenko, Pete Adler
Agency: Wm. Douglas McAdams, Inc.
Advertiser: Chas. Pfizer & Co.



Harry Zelenko is associate AD at William Douglas McAdams. He studied at High School of Music & Art, Art Students League, N.Y.U., and Pratt. Was assistant to Milton Ackoff, then became AD of Lindsay Advertising, New Haven. Before joining WDM three years ago, he was with Sudler and Hennessey and with Monogram Art Studios.

100 Trade periodical ads, less than full page, b&w

Art Director: Arnold Roston
Artist: Arnold Roston
Agency: Mutual Broadcasting System
Advertiser: WOR, New York



Arnold Roston has been AD for Mutual Broadcasting System since 1943. He had no formal art schooling, began his career as a fine artist, turned to advertising design after exhibiting his oils in national shows. He has won awards from AD clubs, the AIGA, Museum of Modern Art, and various trade groups. Lectured at Pratt, Cooper Union, Brooklyn Museum Art School.

107 Booklets, direct mail, 3 or more colors

Art Director: Victor Trasoff
Artist: Joseph Low
Agency: Wm. Douglas McAdams
Advertiser: Chas. Pfizer & Co.



Victor Trasoff was born in Russia, schooled in Philadelphia. From the School of Industrial Arts he came to New York in 1937 to work with Donald Deskey on design for the World's Fair. Then to Condé Nast for circulation advertising. Also worked at CBS with Bill Golden. He joined William Douglas McAdams as AD in 1946, has been there since.



George W. Booth is Nebraska born, mid-West bred. Art career started with the Cleveland Press. With the AAF Booth was animation director of training films. After free-lance designing in Los Angeles he joined J. Walter Thompson in New York in 1946. He won several poster awards. Ohio U. '42, and Chouinard School of Art. Exhibits in national water color shows.



378 Posters, 24-sheet

Art Director: George Booth
Artist: Scott Johnston
Agency: J. Walter Thompson Co.
Advertiser: Ford Motor Co.



Richard Gordon Ewen is assistant AD at Good Housekeeping Magazine. He studied at the Workshop School of Advertising Art, came up by way of Neiman-Marcus where he assisted AD Charles Gruen. He also paints Caseins and illustrates stories.
(For Biography of Mr. Ermoyan see entry 263)



122 Editorial page, 2 colors or b&w

Art Directors: Suren Ermoyan,
Richard Ewen
Artist: Merle Bassett
Publisher: Hearst Magazines Inc.
Publication: Good Housekeeping Magazine



Alexander Liberman became AD for Condé Nast Publications Inc. in 1943. Before that he studied in France at Ecole des Roches and Ecole des Beaux Arts. He studied architecture, painting, and graphic design. He was AD for Vu magazine and directed films on painting for the Louvre. Today he ADs the American, British and French Vogue, House & Garden, and Glamour.

(For Biography of Priscilla Peck see entry 325)

144 Editorial section, 4-colors

Art Directors: Alexander Liberman,
Priscilla Peck
Artist: Priscilla Peck
Publisher: Condé Nast Publications Inc.
Publication: Vogue

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This picture is for page 52. It is the medal winning piece, no. 144, designed by Alexander Liberman and Priscilla Peck.

2

166

186

Art

2. FOR ART

166 Magazine ad art, 3 or more colors, product illustration

Art Director: Carl Lins
 Photographer: Irving Penn
 Agency: Young & Rubicam, Inc.
 Advertiser: General Foods Corp.

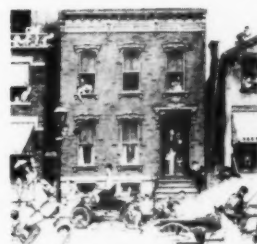


Carl Lins of Young & Rubicam, Inc., followed a years schooling at Art Students League with six years at N. W. Ayer, then twenty plus at Y&R. He has worked on a variety of products but in recent years has done mostly food ads, largely for General Foods. He also paints water colors and oils and invents games and toys.

Irving Penn has been a photographer on the staff of *Vogue* for ten years. Before that he was an AD and a painter. He now divides his time between *Vogue* and advertising photography, does much fashion, still-life, portraiture, and travel photography. Has received many ADC awards. His work has been widely reprinted here and abroad.

186 Magazine ad art, 3 or more colors, general illustration

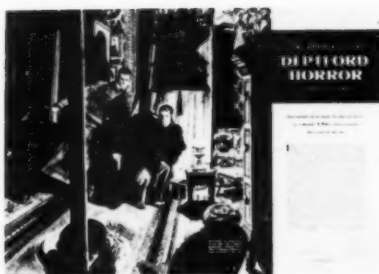
Art Director: Gerard Guarch
 Artist: Norman Rockwell
 Agency: Kenyon & Eckhardt
 Advertiser: Ford Motor Co.



Gerard J. Guarch has been with Kenyon & Eckhardt since 1943. He did lettering at Stanford Briggs Studio, attended Art Students League courses, put in 5 years as assistant AD at J. Walter Thompson Co., six years at Kudner, then 1½ years at Grey Advertising. Is now art Supervisor for Hunter Whiskey, National Premium Beer, and Ford, RCA and Anaconda Institutionals. Is member of Navy League of the United States.

Norman Rockwell decided on an art career in 1910, when he was 16. First commercial job came in 1912, when he illustrated for *St. Nicholas*, *Youths Companion*, and *American Boy*. Sold his first Post cover in 1916. Has a long string of honors and medals. Is on staff of Famous Artists Course.

FOR ART *continued*



268 Editorial art, fiction, 4-colors

Art Directors: William O. Chessman,

John C. Pellew

Artist: Robert Fawcett

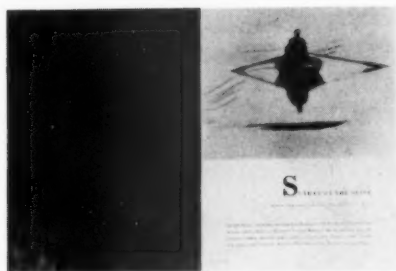
Publisher: The Crowell-Collier
Pub. Co.

Publication: Collier's

William O. Chessman has been with Collier's for 29 years. After graduating Richmond Hill High School he spent six years in "engines" trade papers, textiles, and advertising. Then to Collier's where he is Art Director.

John C. Pellew has been with Collier's since 1944. Previously active in advertising and illustration, he is also interested in the fine arts. Has won many top awards for water colors and is represented in the Metropolitan Museum of Art and other museums. Is a member of the National Academy and the American Water Color Society.

Robert Fawcett was born in London in 1903. When 14 he moved to Canada and started work in an engraving shop. Studied at Slade School, London, 1922-24. Started illustration career in 1928. Is a member of the faculty of the Famous Artists Course. Has lived in Ridgefield, Conn. since 1924.



325 Editorial art, non-fiction, 3 or more colors, general
Art Directors: Alexander Liberman, Priscilla Peck
Photographer: Irving Penn
Publisher: The Condé Nast Publications Inc.
Publication: *Vogue*

Alexander Liberman became AD for Condé Nast Publications Inc. in 1943. Before that he studied in France at Ecole des Roches and Ecole des Beaux Arts. He studied architecture, painting, and graphic design. He was AD for *Vu* magazine and directed films on painting for the Louvre. Today he ADs the *American*, *British and French Vogue*, *House & Garden*, and *Glamour*.

Priscilla Peck has been Art Editor of *Vogue* since 1946. Did experimental films with Ralph Steiner, assisted Alexey Brodovitch on Harper's *Bazaar*, wrote copy at Macy's and Saks Fifth Avenue and was AD at SFA. She graduated Adelphi College and Columbia School of Journalism, studied typography, photography and magazine making at New School, N. Y. U., and Clarence White School.

Irving Penn has been a photographer on the staff of *Vogue* for ten years. Before that he was an AD and a painter. He now divides his time between *Vogue* and advertising photography, does much fashion, still-life, portraiture, and travel photography. Has received many ADC awards. His work has been widely reprinted here and abroad.



Suren Ermoyan is AD at Good Housekeeping. Previously he AD'd Cosmopolitan and Town & Country and was with Kudner and Compton agencies. Lectures at Parsons School of Design, N. Y. U., and is Consulting Art Critic of the Philadelphia Museum School and Columbia University. Numerous honors and awards include N. Y. AD Club Gold Medal for Magazine Design.

Al Parker is a consistent award winner for his work for America's top magazines and advertisers. He is former President of the Westport Artists Group and former Vice-President of the Society of Illustrators and is on the faculty of the Famous Artists Course.



263 Editorial art, fiction, 4-colors

Art Director: Suren Ermoyan

Artist: Al Parker

Publisher: Hearst Magazines Inc.

Publication: Good Housekeeping Magazine



Jack Sidebotham was steered by an AD father into this profession. First job was with Johnstone & Cushing, in 1944. After a hitch in the Navy Jack joined Young & Rubicam 1946, switched from print to TV in 1951.

Gene Deitch is director of the New York unit of United Productions of America. He started with a small Hollywood agency, joined UPA in 1946, was sent to New York in 1951 to help start the New York studio.



406 TV commercials, film, live and animation mixed

Art Directors: Jack Sidebotham,

Gene Deitch

Producer: United Productions of America

Artist: Saul Steinberg

Agency: Young & Rubicam, Inc.

Advertiser: Jello Instant Puddings

Award

FOR DISTINCTIVE MERIT

1. FOR DESIGN OF COMPLETE UNIT
2. FOR ART



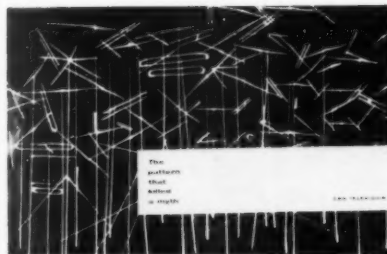
1 Magazine Ads,
3 or more colors
Art Director: Ralph Breswitz
Photographer: Irving Penn
*Agency: Hewitt, Ogilvy, Ben-
son & Mather*
Advertiser: Gourielli



30 Magazine ads,
2 colors
Art Director: Edward Rostick
Artist: Margaret Bednar
*Agency: Irving Serwer Advtg.
Inc.*
*Advertiser: I. Miller & Sons
Inc.*



2 Magazine ads,
3 or more colors
*Art Director: Leonard Kar-
sakov*
Photographer: Marty Bauman
*Agency: The Bresnick Co.,
Inc.*
*Advertiser: Garland Knitting
Mills*



38 Magazine ads, b&w
Art Director: William Golden
Photographer: Robert Calo
Producer: CBS Television
Advertiser: CBS Television



13 Magazine ads,
3 or more colors
Art Director: John J. Fischer
Artist: Al Parker
*Agency: Ruthrauff & Ryan
Inc.*
*Advertiser: American Airlines
Inc.*



53 Magazine ads,
less than full page,
3 or more colors
Art Director: Salvatore Lodico
*Agency: Monroe F. Dreher
Inc.*
*Advertiser: Benjamin Moore
& Co.*



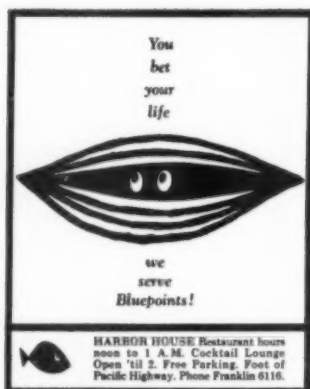
Meet Mr. Lockit...

73 Newspaper ads, b&w
Art Director: William Golden
Photographer: Ben Rose
Producer: CBS Television
Advertiser: CBS Television

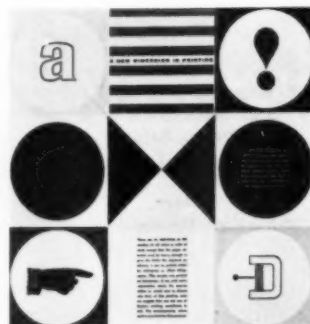


NBC TELEVISION

98 Trade periodical ads, b&w
Art Director: Robert Dolobowsky
Photographers: Phillippe Halsman, Edstan Studios
Producer: National Broadcasting Co.
Advertiser: National Broadcasting Co.



77 Newspaper ads, 300 lines or less
Art Director: Patrick Fitzgerald
Artist: Patrick Fitzgerald
Agency: Washburn & Justice
Advertiser: Harbor House



106 Booklets, direct mail, 3 or more colors
Art Director: Joseph Gering
Artist: Joseph Gering
Producer: The Drake Press
Advertiser: The Drake Press



86 Trade periodical ads, 2 colors
Art Director: Harry Zelenko
Artist: Harry Zelenko
Agency: Wm. Douglas McAdams
Advertiser: Chas. Pfizer & Co.



109 Booklets, direct mail, 2 colors
Art Director: Seymour Chwast
Artists: Seymour Chwast, Milton Glaser, Ed Sorel, Reynold Ruffins, Joseph Del Valle, Susan Foster
Producer: Koodin-Lapow Associates



97 Trade periodical ads, b&w
Art Director: Arnold Roston
Artist: Milton Hebard
Agency: General Teleradio, Inc.
Advertiser: Mutual Broadcasting System



113 Booklets, direct mail, b&w
Art Director: Arnold Roston
Artist: Milton Hebard
Agency: General Teleradio, Inc.
Advertiser: Mutual Broadcasting System



369 Posters, 24-sheet
 Art Director: George Booth
 Artist: Scott Johnston
 Agency: J. Walter Thompson Co.
 Advertiser: Ford Motor Co.



115 Editorial page, 4 colors
 Art Directors: Suren Ermoyan, Guido James
 Photographer: Edgar de Evia
 Publisher: Hearst Magazines Inc.
 Publication: Good House-keeping Magazine



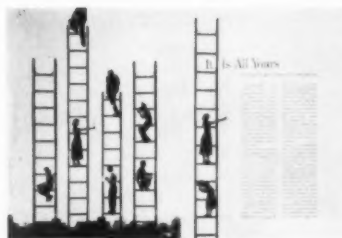
373 Posters, 24-sheet
 Art Director: Tycho Weil
 Artist: Hoyt Howard Inc.
 Agency: Gardner Advertising Co.
 Advertiser: Monsanto Chemical Co.



128 Editorial spread, 4 colors
 Art Director: Art Kane
 Photographer: Ben Rose
 Publisher: Triangle Publications Inc.
 Publication: Seventeen Magazine



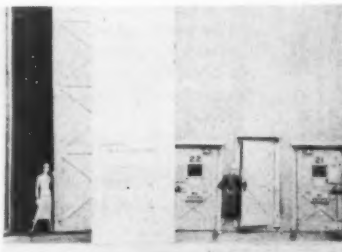
383 Posters, other than 24-sheet
 Art Director: Jerome Parker
 Artist: Al Parker
 Advertiser: American Airlines Inc.



133 Editorial spread, b&w
 Art Director: Art Kane
 Photographer: Ben Rose
 Publisher: Triangle Publications Inc.
 Publication: Seventeen Magazine



382 Posters, other than 24-sheet
 Art Director: Richard Gangel
 Artist: Roy McKie
 Publisher: Time Inc.
 Publication: Time Magazine



140 Editorial section, 4 colors
 Art Director: Alexey Brodovitch
 Photographer: Richard Avedon
 Publisher: Hearst Magazines Inc.
 Publication: Harper's Bazaar



147 Editorial section,
2 colors or b&w
Art Director: Cipe Pineles
Artists: Ben Shahn, Jan Balet,
Lucille Corcos, Richard
Lindner, Albert Gay
Publisher: Street & Smith Pub-
lications
Publication: Charm Magazine



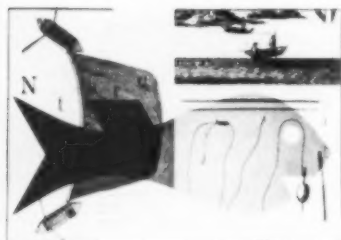
161 Magazine ad art,
3 or more colors,
product illustration
Art Director: Hershel Bram-
son
Photographer: Bert Stern
Agency: Lawrence Gumbiner
Advertiser: Smirnoff Vodka



153 Company publications
Art Director: Will Burtin
Artists: Oswaldo Guayasamin,
Will Burtin
Photographer: Bodo Wuth
Publisher: Laboratorios Life
Publication: Terapia



170 Magazine ad art,
3 or more colors, fashion
Art Director: Robert Bellamy
Photographer: Richard Ave-
don
Agency: Sterling Advertising
Advertiser: Swansdown



155 Company publications
Art Director: Bradbury
Thompson
Artists: Bradbury Thompson,
William Howard, Mary
Coyne, Rembrandt, Char-
adin, Joe Richards, John
Whorf, Doris Lee
Publisher: West Virginia
Pulp & Paper Co.
Publication: Westvaco In-
spirations for Printers 194



174 Magazine ad art,
3 or more colors,
general illustration
Art Director: Jack Anthony
Artist: Jack Welch
Agency: Young & Rubicam
Inc.
Advertiser: General Foods
Corp.



158 Magazine ad art,
3 or more colors,
product illustration
Art Director: Gerald Link
Photographer: Beattie-Watts
Studio
Agency: Kenyon & Eckhardt
Inc.
Advertiser: Lincoln-Mercury
Division, Ford Motor Co.



175 Magazine ad art,
3 or more colors,
general illustration
Art Director: Hershel Bram-
son
Photographer: Bert Stern
Agency: Lawrence Gumbiner
Advertiser: Smirnoff Vodka



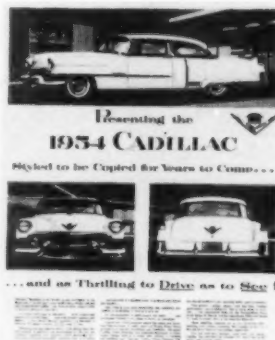
189 Magazine ad art,
3 or more colors,
general illustration
Art Director: Walter Reinsel
Artist: Fred Conway
Agency: N. W. Ayer & Son
Advertiser: Container Corp.
of America



208 Magazine ad art, b&w,
general illustration
Art Director: Art Shipman
Photographer: Todd Walker
Agency: Madden/Shipman
Advertiser: Frank Bros.



196 Magazine ad art,
2 colors, general illustration
Art Director: Art Shipman
Artist: Art Shipman
Agency: Madden/Shipman
Advertiser: Frank Bros.



215 Newspaper ad art,
product illustration
Art Director: Glenn J. Frost
Artist: Ross Cousins
Agency: MacManus, John &
Adams
Advertiser: Cadillac Motor Car
Co.



200 Magazine ad art, b&w,
product illustration
Art Directors: Jack Skolnik,
Ted Sandler
Photographer: Robert Mon-
roe
Agency: Robert W. Orr &
Assoc.
Advertiser: The Andrew
Jergens Co.



218 Newspaper ad art, fashion
Art Director: Ann Bryan
Artist: Meg Neal
Advertiser: Neiman-Marcus



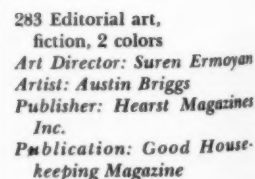
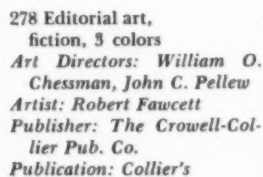
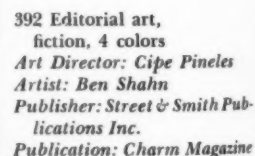
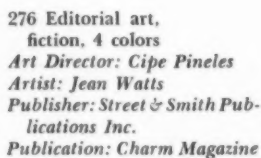
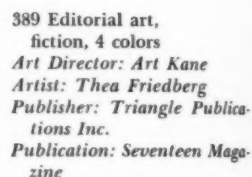
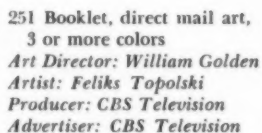
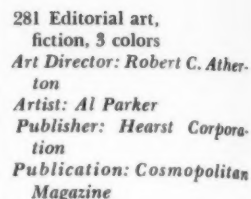
204 Magazine ad art, b&w
fashion
Art Directors: Stuart W. Wells
Jr., B. T. Grant
Photographer: Irwin Blumen-
feld
Agency: J. R. Flanagan
Advertiser: The Dayton Co.
Oval Room and Davidow
Inc.



231 Newspaper ad art,
general illustration
Art Director: Robert Staples
Artist: Robert Osborn
Advertiser: Bureau of Adver-
tising

[illegible]

Advertiser: The Dobeckmun Co.





295 Editorial art, non-fiction
3 or more colors, fashion
Art Directors: Alexander Liberman, Priscilla Peck
Photographer: Richard Rutledge
Publisher: The Conde Nast Publications Inc.
Publication: Vogue



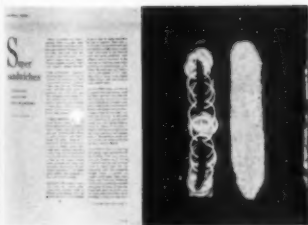
338 Editorial art, non-fiction,
2 colors, general
Art Director: Bradbury Thompson
Photographer: Becker-Horowitz
Publisher: Street & Smith Publications Inc.
Publication: Mademoiselle Magazine



303 Editorial art, non-fiction,
3 or more colors, fashion
Art Director: Alexey Brodovitch
Photographer: Gleb Derujinsky
Publisher: Hearst Magazines Inc.
Publication: Harper's Bazaar



346 Editorial art, non-fiction,
b&w, general
Art Directors: Alexander Liberman, Priscilla Peck
Photographer: Irving Penn
Publisher: The Conde Nast Publications Inc.
Publication: Vogue



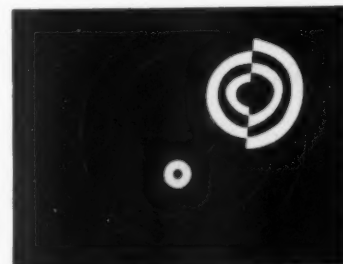
308 Editorial art, non-fiction,
3 or more colors, food
Art Director: Art Kane
Photographer: Ben Rose
Publisher: Triangle Publications Inc.
Publication: Seventeen Magazine



395 TV, film commercials,
live
Art Director: Loren B. Stone
Producer: Robert Lawrence Productions Inc.
Agency: Compton Advertising Inc.
Advertiser: The Procter & Gamble Co.



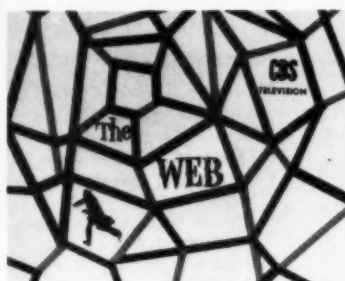
318 Editorial art, non-fiction,
3 or more colors, general
Art Director: Charles Tudor
Photographer: Ernst Haas
Publisher: Time Inc.
Publication: Life



399 TV, film commercials
full animation
Producer: Academy Productions
Agency: J. Walter Thompson Co.
Advertiser: P. Ballantine & Sons



409 TV, limited action commercials
Art Director: Gene Deitch
Producer: United Productions of America
Photographer: Kenneth Drake
Advertiser: TV-Radio Workshop, Ford Foundation



416 TV, Miscellaneous
Art Director: Georg Olden
Designer: Georg Olden
Advertiser: CBS Television

KERWIN H. FULTON MEDAL



369 Posters, 24-sheet

Art Director: George Booth
Artist: Scott Johnston
Agency: J. Walter Thompson Co.
Advertiser: Ford Motor Co.



33rd Annual Exhibition Committee

Chairman:	<i>Suren Ermoyan</i>
Vice Chairman:	<i>Vincent DiGiacomo</i>
Selections:	<i>Budd Hemmick</i>
	<i>Edmund Witalis</i>
	<i>Arnold Roston</i>
	<i>William Buckley</i>
Advisory:	<i>Roy Tillotson</i>
	<i>Arthur Hawkins, Jr.</i>
Publicity:	<i>W. F. Dalzell</i>
	<i>Tobias Moss</i>
	<i>Nickolas Murray</i>
	<i>Anthony Mazolla</i>
Finance:	<i>Wallace Hainline</i>
Promotion Design:	<i>Robert Pliskin</i>
Hanging:	<i>Arthur Weithas</i>
	<i>Alfred Anthony</i>
	<i>John Johnson</i>
	<i>William Sheldon</i>
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Board Member:	<i>Frank Baker</i>
Awards Luncheon:	<i>Arthur Hawkins, Jr.</i>
Traveling Exhibition:	<i>Orestes Lapolla</i>
Designer of Exhibition:	<i>Herbert Matter</i>
Executive Secretary:	<i>Winifred G. Karn</i>

these are the men
who made the
selections and awards
for the **33**rd
Annual National
Exhibition



Richard Avedon



Jan Balet



Lester Beall



Robert H. Blattner



Austin Briggs



Alexey Brodovitch



Charles T. Coine



William R. Duffy



Wallace W. Elton



Frank Eltonhead



Charles Faldi



Juke Goodman



Chuck Gruen



William Irwin



John E. Jamison



Alexander Liberman



Alvin Lustig



Herbert Matter



Georg Olden



Al Parker



Irving Penn



Norman Rockwell



Ben Rose



Mark Seelen



Fred S. Sergenian



Paul Smith



Loren B. Stone



Norman Tate



Bradbury Thompson



John H. Tinker



Charles Tudor

GRAPHIC CRIME DO

A true to life tale reported by

Too often the Art Director is the unhappy accomplice to a *graphic* crime. Some ugly, distorted, confused layout is converted to type and illustration, etched on metal, multiplied by high speed presses and distributed into the 48 states (not to mention Canada, Mexico and the District of Columbia). Millions are then exposed to this garbled message.

What caused an experienced AD to commit this offense? What forces precipitated this graphic crime? Let's look at the facts . . .

It started innocently enough. A casual call from the Creative Chief brought the copywriter and art director together. The sales problems were defined and discussed. Ideas started to spark. Headlines took shape and "thumbnails" graduated to full scale roughs. The art director proudly carried these roughs into the next meeting. The final rough layout was a "stopper". Big human interest illustration with a clear, concise headline. It had impact! Brevity! The idea hammered home swiftly.

Then it began to happen: The Creative Chief asked the copyman what he thought. After a few well timed puffs on his pipe, he spoke glibly in a firm, confident voice, "I think the headline should be larger and I'd also like to see the word 'exclusive' underlined or at least set up a size in ultra-bold italics. Caps, I'd say." The Creative Chief (an ex-copy man and brother-in-law of the boss) turned to the AD and said, "What do you think Joe?" Clutching a 4-B pencil in his sweating palm, Joe mumbled something about weakening the visual impact and spoiling the "balance and styling."

photo by George Ross, Chicago.



HE DOESN'T PAY !

Life tale reported by Leonard S. Rubenstein of Chicago, Illinois

The Creative Chief replied, "Let's not get long-hair, Joe. Try one with stronger headlines."

Other than a slight twitch of his left cheek one would have thought this was OK with friend Joe. Enroute to his office, he thought, "I should have sounded off. If I could only learn to talk up as clearly as the Copy-boys, I could have saved that layout. After all, if that ad loses impact, it will lose readers . . . readers are potential customers . . . if the ad becomes 'dowdy' and lacks style, we'll flag fewer women, and we're pitching this product to the gals."

Revise and revise

With that off his chest, AD Joe obediently revised the rough, enlarging the headline, underscoring the italic word "exclusive". The illustration diminished in size. The appeal was weakened. Joe shrugged his shoulders. The *first* symptom of delinquency had appeared.

The next scene of this visual tragedy finds the Creative Group meeting with the Contact Man. Chewing on an unlighted cigar as he paced back and forth in front of the group, the Account Man demanded that the logo be at least one-half inch larger and if they ever expected him to come back with an OK, they'd better hit those features about twice as hard. AD Joe opened his jaws as if to speak. After all, he had carefully built the layout to reach a definite group of consumers. He had built a visual structure to dramatize the selling thoughts. Each element of the page had been built to function. But before Joe could formulate the first sounds of protest, the Ac-

count Executive looked at his watch, decided it was time for him to leave for the day.

The Copywriter looked at Joe's dejected face, sighed sympathetically as Joe dragged back to his board. Grimly, Joe schlocked up the features, enlarged the logo exactly one-half inch while the major illustration shrank smaller and smaller. He carried the revised rough to the Creative Head's desk. The Chief looked at the layout and mused silently that Joe's work was slipping. This rough was quite ordinary. Reluctantly, he told Joe that he should have it "comped" in time for a meeting the following afternoon.

The next day, the Account Man thought it might be a good idea to have a few extra faces at the client meeting. "Might impress Old Johnson, show him we're really interested in his account. But, don't ask Joe to come along; he doesn't make much of an impression. He's too willing to compromise. Always whimpering about spoiling his layouts. He appears afraid of his own shadow. Like the guy personally, though . . ."

The last straw

Late that afternoon, the Account Executive rushed into Joe's office with the layout. "Got an OK, Joe. Just a few minor changes. I think you can incorporate them by just cutting down the illustration a little . . ."

Suddenly, our Hero realized that unless he stopped these visual crimes he would become an habitual offender. He didn't want to become a four-time loser. Elated

with his decision, he tossed the layout into the waste-basket in front of the startled Account Man. A recent luncheon conversation with a successful AD friend (a VP in a major shop on the Avenue) flashed in mind. The Veep had said, "Joe, you are a really talented boy at the board, but today you must be able to 'sell' your layouts as well as indicate them. I know you can build powerful ads, but can you sell them to your staff as well as the client? You are supposed to be an authority in the graphic field. You are supposed to know how to dramatize a situation, communicate an idea, how to explain orally why you build a layout the way you do. Talk in terms of how it will *help* their readership to leave the layout intact. Speak in terms of benefits."

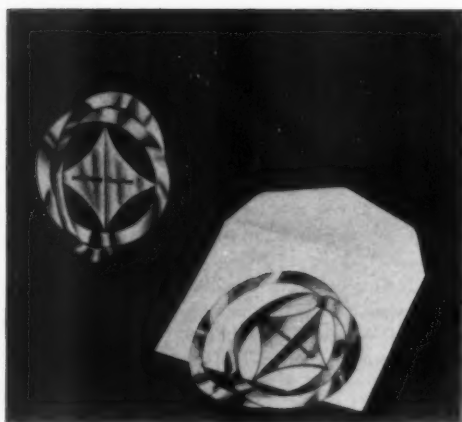
Sell, sell, sell

Reaching for layout pad and some chalk, Joe said, "If we let that layout through we'll be wasting the client's dollars. Let's rebuild this ad into a strong selling vehicle." He rapidly organized the elements into a powerful, unified plan, explaining step-by-step WHY it would benefit the client. The Account Man was pleased. Gathering more confidence, Joe "sold" the Copy-Chief and the Creative Head with his reasons why. His enthusiasm was contagious. Everyone was pleased, including the client. The campaign clicked. Somehow the negative barriers melted away once Joe reformed. He learned to express himself with clarity and Joe moved to a corner office with a plush rug that stretched from wall to wall.



MORAL: *Don't just make layouts. Sell them!*

*For more and better readership
of printed literature
and displays, call your die cutter*



The president of a well-known packaged product, upon looking over his morning's mail several months ago, found a complete long-playing record album, standard 12" size, addressed simply as "Three unbreakable records for . . ." and his name inscribed on the mailing envelope. Upon opening this "LBP Fidel-I-Tone" album, he learned that the realistic shining black discs enclosed were actually dramatizations of record achievements made in winning awards for industry-wide carton contests, and that the album was an elaborate promotion piece sent out to him and to a select list of customers and prospects by Lord Baltimore Press to tell the story of Fidel-I-Tone, the company's "recordbreaking" process of fine screen reproduction.

Mailings such as this have proven time and again to be most dramatic and most memorable in the daily competition for the buyer's attention in the morning's mail. The album undoubtedly would have been interesting if it had been put out in simple book form. But the insertion of actual phonographic records, cut-outs in cardboard, made this mailing the most outstanding the recipients came across in that morning's mail, or most likely in many a ton of direct mail advertising.

Attention riveters

It is through many ingenious techniques—some quite ancient and many others devised only yesterday—that the gimmickry of die cutting in promotion has been made possible. The careful planning of clever pieces which employ this processing stands a better than average chance of riveting the consumer-reader's attention, and of making a lasting impression. Let's examine the ever-growing interest in this type of promotion, techniques used in the production of die cut direct mail and point-of-purchase advertising material, and examples of effective pieces produced.

Examples of die-cutting include the ordinary envelope, labels, tags, and folding box cartons. Many cartons today require no

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Art Dir

By William B. Freedman, Pres. Freedman Cut-Outs

gluing, as provision is made by the dies for flaps and notches. Cellophane window cartons which reveal actual foodstuffs and various other types of merchandise are gaining in popularity. Display cartons, cellulose acetate envelopes and wraps, merchandise display cards, blotters, easel stands, menus, return mail cards, bottle hangers, table tents, box inserts to hold products in place, index cards and file folders all fall in the category of everyday die cuts employed for simple practical reasons—and not for their surprise value. Trick pop-ups in mailing pieces and books, die cut and eyeleted dials, slide charts, and games are among the more common usages, not to mention industrial applications from odd-shaped shirt boards to bicolored spectacles for viewing 3D movies. These may be made in innumerable materials, and die cutting is applicable to almost anything pliable. Paper, cardboard, acetate, cork, rubber, cloth, plywood, countless new plastics—the list is long and varied.

Make working dummies

Most cut-out firms have facilities for making dummies and samples. A piece of cardboard in the hands of an expert can be made to do amazing things. Elaborate constructions are made up in such a manner that they can be produced economically and shipped flat in the least amount of space. Consultation with die cutting specialists in the early planning stages of a project can spare a great deal of wasted effort on the part of art directors and production managers.

Factors to be considered in the early planning stage are the most economical layout for die cutting, the kind of stock to be used and its thickness, the finishing processes which are to be employed. Tolerances in cutting vary sufficiently to demand extra care in design. A broad fold will as a rule give the die cutter less trouble than a long narrow fold. The designer should make provision for ample bleed so that slight variations will not be perceptible. An expensively planned

mailing piece may fail because the paper used is not heavy enough to pop up properly. Varnishing or mounting may cause shrinkage and the actual die cut may fall in the wrong place on the printed sheet. The pitfalls are many between creation of the idea and final production and delivery. Working with a man of wide experience in the field itself is your best insurance against error.

Understanding of steel die rules will impel you to maintain simple outlines. For the steel rule must be bent and shaped to outline specified, and inserted into a jig-sawed track in $\frac{3}{4}$ " plywood. The steel rule is about 1" high and projects $\frac{1}{4}$ " above the wood base. Small squares of sponge rubber or cork are glued to the wood on each side of the blade to act as springs and prevent the cut-out from sticking to the die.

An older form of die cutting is high die or open cutting. This most resembles a cookie cutter and is made of bar steel bent to shape. All joints are welded, the cutting edge is beveled, and the outline filed. Set into the press platen, it is forced down under pressure. Large quantities may be turned out at a time. Envelopes and labels are commonly cut through this method.

Steel rule dies

For the die cutting operation which employs steel rule dies, the die is first placed in the press. You're no doubt completely familiar with the procedure known as makeready by which the impression is greatly and evenly raised until the entire form cuts cleanly. Dies will cut well over 100,000 impressions without getting dull—if the makeready is carefully applied.

The job itself is accomplished by feeding the sheets into a corner of the press, using the same edge of the sheet the printer used for his register. Most of the jobs must be fed into the press by hand.

Standard press sizes are as follows: 14 x 22; 20 x 30; 28 x 41; 38 x 52;

44 x 64. The three smaller sizes are called platen cutting and creasing presses. The larger sizes are cylinder cutters and creasers. The average letterpress job with the most economical layout for printing is often the most economical run for die cutting, indicating some similarity between plate cost and steel-rule die cost.

In exploring the many wide avenues open in die cutting promotional material, one basic rule must be observed at all times: *Never sacrifice functional use for cleverness.* A cute pop-up may answer a real need in greeting cards. But in advertising, the die cut is merely a tool. It can be well handled to forward the advertiser's purpose, but is mishandled when it becomes an end in itself.

Functional cleverness

A good example of combined cleverness and function is a sample card for a women's hat company which employed multi-colored hats in felt pasted down on a printed hat tree to demonstrate the new fall colors featured in the line. Manufacturers with unusual materials like Coating Products used cut-outs of their product in interesting shapes to point up the themes of a series of letters. For example, "Gear to sale . . . with Mirro-Brite" was illustrated by the simple die cut of a gear in this shining metallic acetate. It served as a stunt to attract attention, and it also served as a sample of the product itself.

Christmas time seems to annually occasion a tremendous unofficial competition in striking Christmas cards sent out by members of the graphic arts industry. This past year, one which bid fair to the title of most original was a glittering mobile mailed out by one of the executives of *The American Weekly*. Here was a card that doubled as a holiday ornament, to be suspended from the ceiling or dangled from a tree. Clever use of die cutting made this card possible—the two outer circles framed two inner cross pieces which formed a star when set up at right angles to one another. The components were cut in such a manner that they swayed and turned in interesting relationship to one another.

It's astonishing how a simple cut-out can make a promotion piece come alive. American Tobacco recently distributed a beautifully designed and illustrated booklet, "The Story of Lucky Strikes". The luckiest strike of all was the front cover which represented the wood siding of a tobacco shed with one of the planks at an angle opening up a triangular peep hole. Through this could be seen long rows of tobacco plants, an illustration appearing on page 3 of the booklet.

A simple booklet can become a smart attention getter when the pages are cut out in a significant shape. "Are you putting them all in one basket?" reads the cover on a *Modern Romances* mailing piece cut in the shape of an egg. The story of Terramycin oral drops is told to doctors through the shape as well as the copy of an accordion folded booklet. For the folder assumes the form of a drop and transforms an otherwise dull story into a mailing piece which is fun to read . . . and becomes fixed in the prospective buyer's memory. The Philadelphia *Evening Bulletin* graphically illustrates its campaign theme of "3 Bull's-Eyes in 1 Target" with a four-page folder in the shape of a target—and three bullet holes are punched clear through.

Indexing

Indexing through die cutting can add interest and draw attention into a booklet. Consultation with an experienced binder will elicit numerous good-looking and convenient methods of sectionalizing pamphlets and brochures according to subject or alphabetical order by forming steps. These not only subdivide copy in an interesting way, they show just enough of the contents of the page through sampling to tease the reader into opening at the point where the pages are sliced, shortened, cut in half, or set in step formation.

Inspiring immediate action in response to a mailing is an important direct mail goal. In this direction, the cut-out has been used freely, not to make it easy for the recipient to respond, but often to avoid extra expenditure in typing names and addresses over several times. The window envelope is a familiar method of making one addressing serve double. This is advanced one step further with the reply card inserted in a pocket, and the address conveniently showing through a window. Triple use of one addressing—not bad! Then there's the die cut business reply envelope which opens up into a simple order form. The buyer merely fills in this form, folds the envelope in place, and seals one flap. It's all self-contained, and the customer may enclose a check.

One further cut-out has been utilized to good advantage for fund raising. A loop designed to fit over a door knob was brought to our attention recently. The solicitation and reply envelope form

a neat little unit which is hooked over an apartment door when the person canvassed is not at home. The solicitor thus leaves an effective calling card and turns his visit to good stead despite the fact that no personal contact was made.

Make gimmicks tie in

Some of the most effective uses of cut-outs are so simple that they're disarming. Kleb Studio needed a moving announcement. It's a special challenge for shops in the graphic arts to make every mailing a fine sample of work produced. Kleb picked up the challenge with a two color card headlined "The walls came tumbling down." A narrow fold across the bottom of the card was sufficient to hold a dozen rectangles representing bricks. That was all. The copy was straight, merely announcing a move to new and larger quarters. But the effect was dramatic.

One of the fields in which cut-outs are essential today is display in its many ramifications. Point-of-sale material varies from simple merchandising cards, counter cards and dispensers to elaborate floor and window displays utilizing motion, light, even 3D effects. Dealer aids include shelf strips, window streamers, pressure sensitive change pads, light pulls, mobiles, die cut catalog sheets, and an ever growing multitude of promotional helps. Counter displays often tie in with a manufacturer's advertising. They may contain a platform or shelf with one or a group of the actual products shown as an integral part of the unit. Sales are often made right from the display.

An interesting factor in the production of cut-outs for display is the slight difference in cost between square and fancy cutting. Actually, the only differential is the price of the die, a figure which is comparatively low. Through ingenuity in design, another dimension of depth is added to display cut-outs. Add motion and action through the use of light, and attention attraction is tremendously increased.

The beauty of cut-out counter displays is the simplicity with which they are assembled. They should pack flat for economy in manufacturing and in shipping. In mailing displays flat, one post office rule should be taken into careful account. Parcel Post will accept no display measuring over 72 inches for the sum of its length and width (folded). If you run above this approximate limitation of

30" x 40" folded in half, you'll be obliged to ship your displays express.

To insure fullest use of this point-of-sale material by retailers, display designers must observe certain simple rules. Some displays require instructions in the form of labels on back for dealer use. To encounter least resistance, scores should be broken at manufacturing point. Once these have been broken in the proper direction or pre-folded, the display will fall into place automatically.

Since counter space is at a premium, dealers do not like displays with deep easels that usurp too much of the counter. Consideration should be given to point-of-purchase aids which may be placed on shelves, cash registers, on windows, or in other less crowded areas of today's merchandise-packed shops.

For this reason, mobiles are gaining in popularity in food markets. In these, a series of cut-outs are suspended from the ceiling. They move with air currents, attract attention as they dance on their string. The most important feature is the fact that they occupy free space—centered near the ceiling in one of the more open areas to be found.

Dealer displays

Let's look over some interesting examples of dealer displays. Take a simple 12" counter card for Reelshav Automatic Razor. The base holds the selling copy. Above this is a representation of the razor in a box, all mounted on a barber pole and topped by the cartoon head of a man with beard lathered. The cut-out makes the comic figure a real eye catcher.

Lentheric achieves a shadow box effect in two planes for Tweed. Behind a bursting newspaper emerges the central photographic figure, all enclosed in a picture frame. As in all well designed displays of this type, it must be shipped flat. Mounted on easels, the entire set-up depends upon a cleverly worked out series of folds, slits and flaps.

Prince Matchabelli came out with a dramatic die-cut window display utilizing 3D—one of the most unusual attention getters at the recent Advertising Essentials Show in New York, shown in Freedman Cut-Outs booth. A giant hand holding the Prince Matchabelli crown—all printed in 3D—was set up in a shadow box display. The viewer had to employ bi-colored spectacles—another example of fine die cutting, incidentally—

to realize a rounded realistic effect.

General Electric took a cut-out display, added light and motion, and dramatized the application of a new twin Fan Ventilator. As the fan went on and off, the thermometer held by a cut-out snow man rose and fell.

Another GE display which made extraordinary use of die cutting was a full sized cardboard replica of a GE refrigerator with a flasher unit hidden within. When the light went on, the inside of the refrigerator was suddenly revealed. This visual "magic" is achieved through die-cut openings in the cardboard. These are covered by fine white paper, printed on the inside. When the flasher goes on, the light shines through and reveals the printed matter creating an illusion of the contents of the refrigerator being suddenly revealed. The principle of translucency is put to clever use in this fashion.

Mounting, easeling

Mounting and easeling are closely allied to die cutting of displays. Since printing cannot be done directly on heavy cardboard, the printed paper sheet is sent to the finisher to be glued or mounted onto cardboard. It can then be cut out into a fancy shape and a cardboard easel affixed. My father, an old master in this craft, used to admonish us to keep a "million easels" in stock. For cut-out firms find single wing and double wing easels constantly needed in graduated sizes from three inches up. These are generally glued on, but wire stitching may be used. The easel should be at least two-thirds the height of the display—a good rule to follow.

Coming back again to my father, I well remember how he used to say that cut-outs added still another color to a well-planned four-color job. With expert handling, die cutting becomes one of the most powerful tools available today in the preparation of dynamic point-of-purchase advertising and effective direct mail. The use of cut-outs in promotion is limited only by the imagination of the designers. With light, motion, and dimension added in display, with the use of dramatic materials and new printing methods, and with new mail gimmicks proving their worth as salesmen every day—promotion cut-outs are an advertising medium that can attract tremendous attention to a product.



India

Where art literally speaks many languages

Based on Frank Gershaw's interview with Ayaz S. Peerbhoy

My encyclopedia indicates that "India has many languages: The Dravidian vernacular of the South, the Munda dialects of the Northeast and the Indo-European tongues of the North, of which Hindustani is the most widely spoken. A greater dividing factor than the language difference, or even racial difference in India, is the religious difference, made up of the Hindu, Mohammedan, Christian, Sikh, Jain, Buddhist and Parsee." With these facts in mind, I anticipated an interesting interview with Ayaz S. Peerbhoy, Account Representative of the J. Walter Thompson Company in Bombay. The meeting took place in Thompson's New York office. "What is art's common denominator in a country such as India", was the subject matter of the interview. The meeting was arranged through Dione Guffey, Art Editor in the New York office of the J. Walter Thompson Company.

Art becoming ad-minded

I originally became aware of Mr. Peerbhoy's presence in New York through a news release recounting the interesting story of his meeting with Col. Sir John Hunt, leader of the successful Mount Everest expedition, at Kathmandu, in Nepal. Mr. Peerbhoy was among the first to greet the conquerors of Mount Everest, Sir Edwin Hillary and Sherpa Tensing Norkey on their descent from the "top of the world". This meeting took place some fifty miles deep into the Himalayan foothills.

Mr. Peerbhoy, besides pioneering in the development of advertising in India, is a scholar, art critic, advanced photographer, world traveller and a political student of his native land.

It was obvious that he was more than casually concerned with the development of commercial art in India. The new art in changing India was something that fascinated him with its bold promise. He is a noted art critic in

India and a consulting editor for several leading magazines. Since 1937 he has been active in the literary and artistic fields helping promising talents in the development of their style. The fine artists of India had considered it undignified to offer their talents for commercial art because they felt that in this field they aligned their work with that of hack writers. Attitudes are changing, and as advertising continues coming into its own, the increased demand for a higher standard of art is attracting the attention of some of the finer artists, who see that commercial art also can be creative.

Art, the common language

J. Walter Thompson employs about 200 people in their Bombay office, most of whom are Indians. Copy is first written in English to establish the basic campaign approach. Then it is rewritten into 15 different languages of India, most of the languages being so different from one another that sometimes the entire construction has to be radically changed. Thompson is now developing a copy-planning department to write copy in the language in which the ad will finally be used so that none of the finer shades of meaning are lost in the process of rewriting.

Due to an enormous number of factors (illiteracy and the fact that with Indians visual stimuli are traditionally a most persuasive factor) the responsibility for readership falls heavily on artwork. Besides being illustrative, art must tell a story simply and directly. At times even the artwork must be adapted to the particular language area, to match local conditions and habits. Generally, it is unnecessary to adapt every art campaign to a language area. This has, however, to be done when a consumer product is being sold and the art illustrates a situation from life. The biggest job artwork must do in India is tell most of the advertising story. And yet, there is no developed standard means for measuring the effectiveness

of advertising art. Occasional letters are written to advertisers by readers of publications expressing their likes and dislikes, but this is not an acknowledged method of advertising evaluation. J. Walter Thompson's art department does most of the basic creative art thinking, employing some well known artists to execute finished artwork. The top artists in the Thompson art department are taking an active part in developing courses in commercial art at a leading art school in Bombay.

Thompson prepares advertising in 15 different languages for India, Pakistan and Ceylon. It is now developing its own research department with a view to creating a consumer panel to test copy, layout and art. The consumer panel will be composed of a cross-section of people according to geographic locations, income and groups.

The formation of the consumer panel will be India's first step toward the development of pre-testing advertising and measuring, to some extent, its effectiveness. The consumer panel will also be used for conducting product research and discovering the attitudes of the people in terms of their product preference, likes and dislikes.

Mostly b & w

"Most of the advertising," Mr. Peerbhoy explains, "is in black and white. This is because the most developed media is the newspaper. Color is used by very few publications, most of them being periodicals with limited circulations. The low circulation and high cost of production of color advertisements makes the use of color almost negligible. Poster art is used mostly by the movie industry. Consumer goods occasionally rely on outdoor billboards, using a sign painter to transform a scale drawing prepared by an artist, to the boards. Display pieces on enamel sign boards are often distributed to retailers. Such point of sale material, if pleasing, finds a prominent place on the wall or

(continued on page 84)

art work on color transparencies

William P. Way, pioneer in the art of color correction

Color correcting and art work on color transparencies, often referred to as transparency retouching, are frequently looked upon by the photographer, art director and production man, as a mysterious form of art. And there seems to be a lack of understanding among some of these people, and pardonably so, as to what can be accomplished.

This is partly due to the composition of the surface to be worked and the comparative newness of the art.

Suppose we examine a color transparency closely . . . an Ektachrome. First we have a base of clear sheet acetate on one side of which is a coating of hard gelatine. On the other side is the emulsion or picture.

This picture in full color is formed by three separate positive images, each in a single color, superimposed in register, one upon the other.

The colors are cyan, magenta and yellow, in the order as given with the yellow on top.

As you can see, the artist is faced with a working surface unlike that of any other, where color is employed.

Viewing the transparency

The whole must be viewed by placing it in front of a viewing light, engineered especially for color. It should be a non-fluorescent, non-neutralizing white light, bright enough to permit detail to be seen in the shadows of a properly exposed picture. Color transparencies should never be held up to a window or table lamp (refer to the January issue of *Art Director and Studio News* . . . "Color is how you light it.")

Those who work on transparencies are compelled to mix color with light. Obviously then, where there is an absence of color in the film, we see white light instead of white paper or canvas. The condition does not permit the use of opaque color.

Let's see how this works out.

An artist working in oils on canvas, with his source of light coming from above, will make a highlight on a drinking glass by applying a dash of opaque white.

If the transparency retoucher, working with his light in back of his subject were to use white paint in an effort to produce a highlight, he would find that he had developed a beautiful black . . . the richest black in the transparency. To produce a highlight in our work we must subtract color. The transparency artist, therefore, must confine himself to transparent materials and methods, such as carefully selected dyes and chemicals. I have seen some work done in pencil.

All hand-work

The worker is denied the use of an air brush. The hard gelatine surface will not absorb the blown-on color. It will lie on top of the film and scratch off. Therefore, all of the art has to be done by hand and with extreme care; especially when it is realized that a color transparency costs from \$200 to as much as \$1,000 and cannot be replaced if damaged.

The artist should have an excellent understanding of color and a feeling for color balance. He should also know values, composition, drawing and perspective. He must be meticulous and take conscientious pride in his work. His exacting responsibilities require that he be possessed of more than normal confidence, have a knowledge of chemicals and be technically qualified to use these without destroying valuable transparencies. This is especially true of Ektachrome, which turns to a semi-opaque brown when wet.

The skillful worker will also have an inventive frame of mind, for there isn't a week which passes without some new technique being required to master an unusual challenge. And he is wise who will attempt to do only those assignments which he knows in advance will turn out well. This is not only a protection to the artist himself, it may also save much grief for the production man and the engraver.

Speaking of the engraver. He has a legitimate complaint when he receives a transparency which has been altered by the heavy hand of an unskilled or inexperienced retoucher. Obviously, the responsibility for the engraver's protest lies either with the photographer, art director or production man. Is this because these

buyers of the art are not familiar with the engraver's problem or is it because the art is attempted at so-called bargain prices? I'm sure that I'll get the nod of approval from all color plate makers when I say, "This work should be done with perfection or not at all."

Many of the talent requirements commented on here, perhaps supply the answer to the question, "Why aren't there more artists successfully working on color transparencies?"

Despite the fact that one might have all the qualifications, there are some things which cannot be achieved successfully. And it can be said that the retoucher is able to do a more extensive job on color prints than he can do on the photograph in transparent form. Color transparency retouching has its limitations, even for the most skilled artist. This is true in spite of the claims of over zealous salesmen.

However, there is much which can be achieved by the determined and gifted technician and often he can save a transparency which might otherwise be rejected as unuseable. For example, lightening a transparency by chemically removing color selectively, cleaning up faces, putting hair in order, removing disturbing reflections, working on cars, changing colors, adding detail and beautifying the many ladies appearing on the editorial page or in leading cosmetic ads, are but a few of the many things which may be done with marked success.

Composing, mounting

Composing photographs into position according to layout and mounting between glass, is also part of his work. This calls for accuracy and saves engraver strip-in charges.

Mounting. This should never be attempted unless the artist has seen the layout and discussed procedure with respect to the photography. This work is most exacting and must be handled only by those with proven ability.

Silhouetting. When this is done by those familiar with fashions, where waist-

(continued on page 86)

art in financial advertising

KING RICH, VICE PRESIDENT AND ART DIRECTOR, ALBERT FRANK-GUENTHER LAW, INC.



THE PHILADELPHIA NATIONAL BANK



The Chemical Industries
are always in transit

The Chemical Industries are always in transit. They are constantly developing new products and new methods of production. They are constantly expanding their markets and increasing their production. They are constantly improving their quality and increasing their efficiency. They are constantly striving for perfection.

Guaranty Trust Company of New York
Capital Stock \$100,000,000
Reserve Fund \$10,000,000
Total Assets \$110,000,000
New York City
Branches in all principal cities of the United States and in London, England.

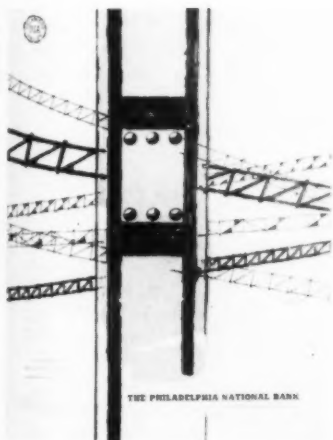


For too long a time, a large element of our middle-income population has been permitted to believe that business, particularly "big" business, exercised some sort of unwholesome, anti-social influence. As a result, much of "Main Street" has been kept away from Wall Street, and the door to a very substantial segment of the potential securities market has been blocked. Recently, however, Main Street has indicated a growing disposition to listen. Wall Street, on the other hand, is today more willing to talk—which has meant more advertising to the Main Street market.

Financial advertising has now become predominantly informative and much more informal. And it is only natural that art should also have undergone great changes. Take bank advertising for example. Many of these institutions are today using dominant half-tones of human interest situations to create a friendly atmosphere and impress readers with the scope of their facilities. Some have developed unusual art techniques like the Philadelphia National Bank, an AF-GL client, whose series by George Giusti has attracted wide attention. *Advertising Age* said of the campaign, "When a good piece of copy can be combined with layout, art and typographic treatment that suggest character, dignity and honesty, we feel the ad must perforce be unbeatable." It is interesting to note here that in an attempt to eliminate any "tightening up" in the finish of the art in this series, engravings were made directly from comprehensive layouts. Even the suburban bank is today profusely illustrating its personal loan advertising and promotional literature and the more progressive establishments are regularly including window and floor displays, flower shows, fashion shows, forums, etc. in their annual budgets.

Another rather radical example of art in financial advertising is found in the illustrating of municipal bond offerings. AF-GL has done some real pioneering along this line. The SEC has not relaxed its rulings concerning illustrating corporate offerings, but perhaps one day this too will be possible.

Practically all Wall Street brokerage firms have adopted illustrations in their advertising and of course in their follow-up literature. Their whole scheme of selling has changed, and we find much



closer attention paid today to coupon returns, follow-up techniques of salesmen, etc. than ever before. Some brokerage firms are using cartoons, others employ wood engravings, some have gone to abstractions.

Mutual Funds have been restricted in advertising more severely perhaps than any other single form of investment. But in recent months some funds have become so bold as to use scenes of American industry or symbolic spots in their advertising. And in the case of mailings advertising planned programs, illustrations of college students, new homes, etc. have now become rather commonplace.

Perhaps the best example of a new and at times lavish use of art in financial copy is found in annual reports and annual report advertising. From a very dry and highly technical exposition of a corporation's 12 months' activities, this form of promotion has now developed to the point where four color covers, tinted charts and graphs, exceedingly well done photography have made the works not only attractive but *understandable* as well!

Finally we have the fiscal notice—that drab, formally agate-type form of advertising, publication of which is sometimes required by law. A few of these notices are still being published as of old, but most of them have taken on the new art look. Principally the change has come about through the use of company trademarks and occasionally cuts of products. But a few really progressive corporations have injected real copy appeal and have used art to advantage. In the case of the Philip Morris dividend, designed by AF-GL, the trade-mark, slogan and package are all shown. In addition, there is a photograph showing the benefits accruing to an "institutional investor" through the income derived from Philip Morris stock purchases.

The next few years should see an increasing emphasis on financial advertising aimed at the middle-income bracket and an increasing use of the fine art approach. As more and more investment houses address themselves to this market as any seller or product or service would, Wall Street and Main Street should come closer together until eventually they are joined—in mutual understanding and common benefit. When that day comes, there'll be big doings at the corner of Main Street and Wall!



THE PHILADELPHIA NATIONAL BANK

Always

... at your
service

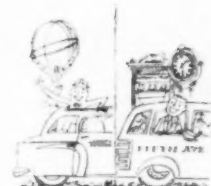
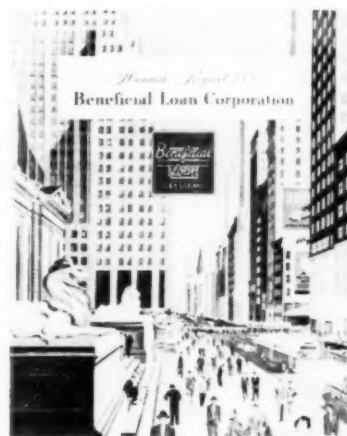


Our comprehensive research and statistical department. Ready offices in Europe and our experience to meet the world's financial needs.

Whether you are looking for the location of the world's largest banks or the location of the world's largest corporations.

Guaranty Trust Company
of New York

Capital Funds \$100,000,000
Assets \$1,000,000,000
Reserves \$100,000,000
Total Assets \$1,100,000,000



If you business or residence is in New York, New Jersey, or Pennsylvania, the Guaranty Trust Company of New York will give you prompt attention to your banking and trust needs.

Guaranty
Trust Company
of New York
Capital Funds \$100,000,000
Assets \$1,000,000,000
Reserves \$100,000,000
Total Assets \$1,100,000,000



Realism vs Suggestion

Here are two campaigns used by Yardley that appeared in WOMAN'S HOME COMPANION during 1952. The Bond Street advertisement used photographic realism while the Lavender advertisement used more or less an abstract painting. Which illustration attracted more readers?

Answer

The Bond Street campaign appeared three times and obtained an average of 50 per cent Noted and 11 per cent Read Most. The Lavender campaign appeared four times and received an average Noted of 28 per cent and a Read Most of 6 per cent.

Yardley's Bond Street campaign used a large photograph of a woman and created a night scene by a dark background with spots of light or stars. Over-all the impression was ethereal but realistic mainly because of the use of a subject matter within the realm of ex-

perience. Photography added to the realism. The headline continued and explained the theme of glamour and loveliness.

On the other hand, the Lavender campaign used a somewhat abstract illustration. The lavender color was the relevant feature in it because of its value as an association with the brand name and scent of the perfume. The rest of the illustration consisted mostly of blotches of color which represented flowers. The illustration was hardly realistic and this probably was the reason why readership was not higher.

The scores, reported by Daniel Starch and Staff, Mamaroneck, New York:

Noted denotes the percentage of readers who, when interviewed, said they remembered having seen an advertisement regardless of whether or not they associated the advertisement with the name of the product or advertiser.

Seen-Associated denotes the percentage of readers who said they remembered seeing the advertisement and associated it with the name of the product or advertiser.

Read Most denotes the per cent of readers who read 50% or more of the copy.

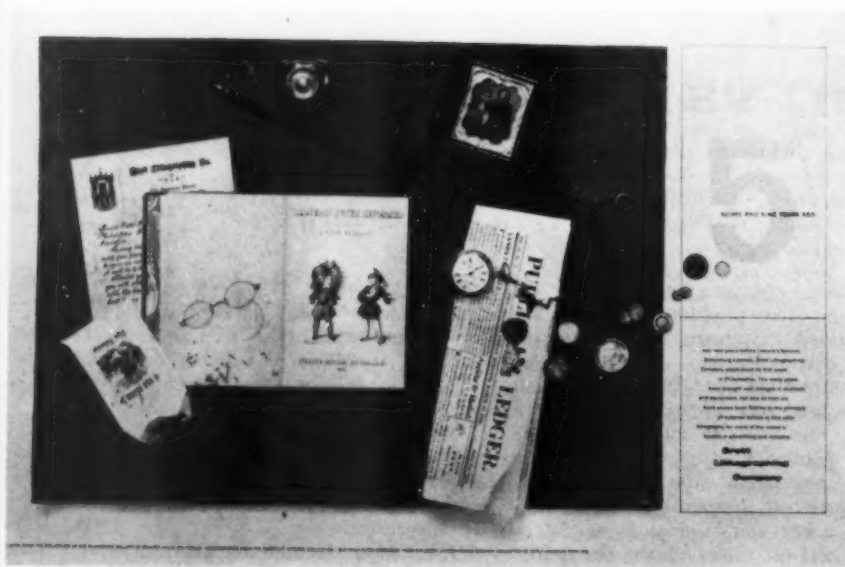
Readers Per Dollar is a measure of the number of readers obtained for each dollar invested in space cost.

	Bond Street			Lavender		
	Noted	Seen- Assoc.	Read Most	Noted	Seen- Assoc.	Read Most
<i>Campaign Average</i>						
Per Cent of Women Readers	50%	46%	11%	28%	26%	6%
Readers Per Dollar	159	148	36	95	89	19

litho award winners

Entries noted for

reproduction, art, design



a)

The 4th annual exhibit of winners in the Lithographic Awards Competition, sponsored by the Lithographers National Association, included a record-breaking 252 prize-winning pieces. Most were notable for excellence of art and design as well as being outstanding examples of reproduction by lithography.

More than 1600 entries in 44 classifications were judged. Greatest number of entries were in direct-mail advertising, point-of-purchase, display, packaging, poster, books and book jackets, and magazine and house organ categories.

The show is on June 7-9 at the LNA Convention in White Sulphur Springs, where it was introduced by Ralph D. Cole, chairman of the LNA Lithographic Promotion Committee. Show opened in New York, May 7, and will travel to principal cities for local showings.

Lester J. Scott of U.S. Printing and Lithographing Co. was chairman of the Awards and Exhibit Committee. William Longyear of Pratt Institute was general chairman of the panel of judges. Awards catalog was designed by Lester Beall.

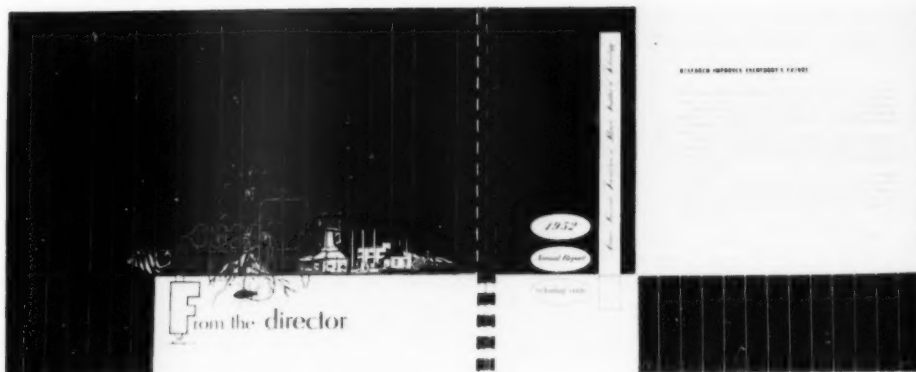


pos. 1000L. thief

b)



c)



d)



a) Direct Mail Advertising—
Lithographer's Own Promotion
Client—Brett Lithographing Co.
Lithographer—Brett Lithographing Co.
Art Director—Saul Bass

b) Direct Mail Advertising—
Folders, Broadsides
Client—Ciba Pharmaceutical Products Inc.
Lithographer—Colorpress
Art Director—James K. Fogleman
Artist—Sudler & Hennessey

c) Annual Reports
Client—Armour Research Foundation, Illinois Institute of Technology
Lithographer—The Veritone Co.
Art Director—DeKovic-Smith
Artist—Hap Smith

d) Direct Mail Advertising—
Booklets and Pamphlets
Client—Douglas Aircraft Co.
Lithographer—Homer H. Boelter
Lithography
Art Director—Joe Starbuck

e) Magazines and House Organs
Complete Publications
Client—Abbott Laboratories
Lithographer—The Veritone Co. & McGill Weinsheimer
Art Director—M. Gosselin

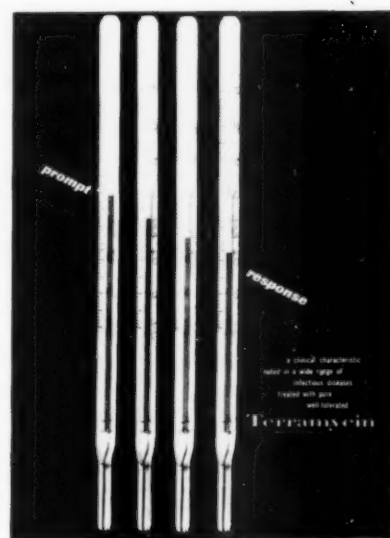
e)





a)

case history:



b)

- a) Marilyn Associates
- b) Ray Aron
- c) Karel Kezer
- d) Stan Levy
- e) Tom Yee
- f) Irwin Golomb
- g) Sophie Adler
- h) Peter Adler



c)

house
magazine
ads

Problem: To design a series of ads, with essentially the same message, to the same audience, to appear on the inside front, inside back and outside back covers of Pfizer Spectrum, a weekly twelve-page insert in the Journal of the American Medical Association.

It was necessary that the campaign have both continuity and be diverse from ad to ad. These ads serve as covers for the insert to hold it together and also function competitively against all other ads running in the JAMA.

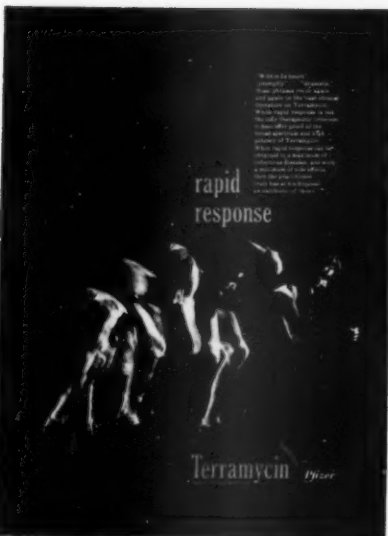
Solution: AD Harry Zelenko designed the ads with poster value, called for a black background in many cases and used both artwork and photography. The ads feature relatively short copy, a minimum of elements and terse heads.

No specific format was established, each ad being individually designed with the above in mind.

d)



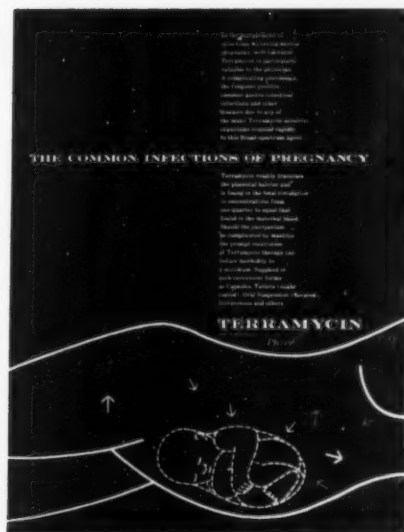
e)



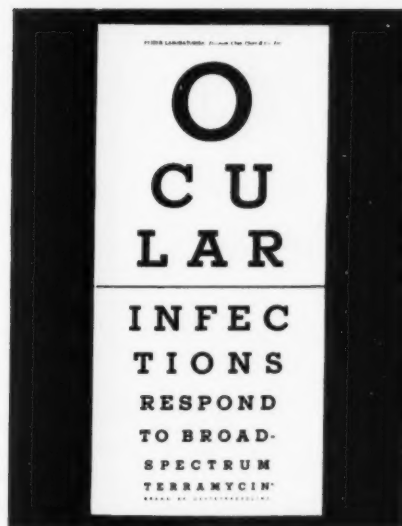
f)



g)



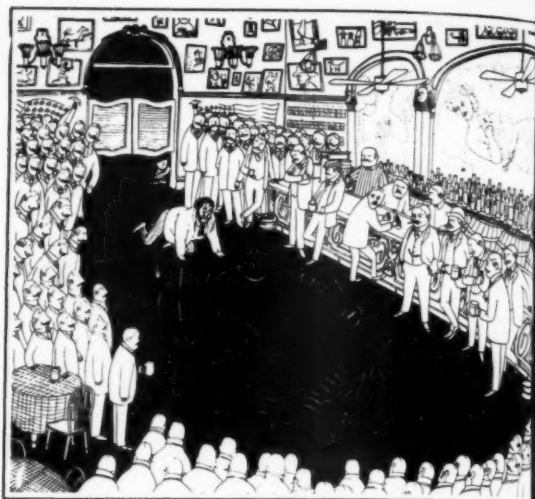
h)





upcoming artist

Arnold Roth

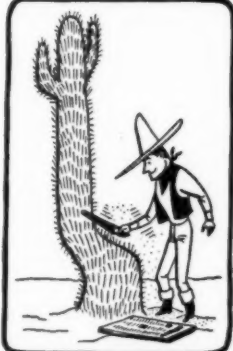
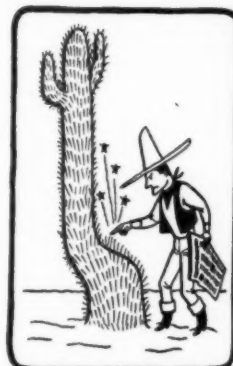
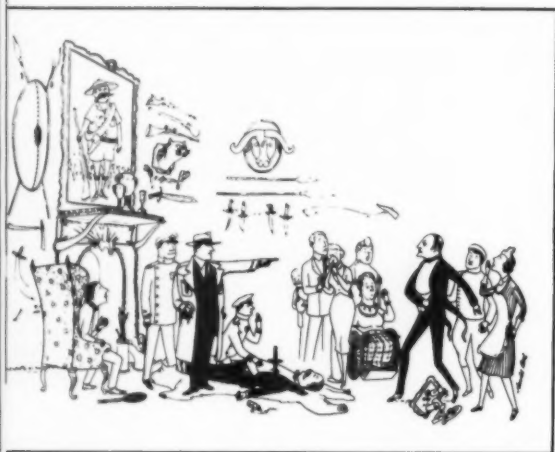


A light touch, psychologically and with the pen, has advanced Arnold Roth a long way in a short time.

Twenty-five years old, Roth is now in his third year of free-lancing. From 1946-48 he attended the Philadelphia Museum School of Art and since then his work has appeared in Charm, Glamour, SEP, TV Guide and other magazines.

Agencies and advertisers who smile at and buy his work include N. W. Ayer, J. Walter Thompson Co., Anderson-Cairns, and Columbia Records. Roth has also worked as assistant to Cipe Pineles on the Charm staff.

Most of his work is black-and-white pen line, though he has done full color and grey wash for many accounts.



Job hunting?

Are you qualified for the job you want?

Know yourself as well as your objective.

JACK LEWIS, VICE PRESIDENT, ACCREDITED PERSONNEL SERVICE, PHILADELPHIA

Authoritative surveys have been published telling how all types of advertising jobs are secured; most of these surveys indicate the discouraging conclusion that up to 80% of substantial jobs are slid into "by someone who knows someone".

I for one don't believe this finding. After many years hiring various types of advertising professionals and placing people of this special nature, there are certain conclusions that appear to be substantiated—at least in my book.

This article is concerned with a very personal subject: *you*, you who are looking for better opportunity in the advertising fields, better pay, the best professional standing reasonably commensurate with your qualifications.

And there's the key to your realization of ambitions. Are you *qualified* for a special job? Are you specially qualified for a particular job? Get out the microscope; really look yourself over. What do you see?

Sure, I've had top companies come to me (bless them for their business) with the most minute special qualifications for a top advertising executive job. There were men in my files (they're still there) who hit the job right on the button—experience wise. What happened? Someone in a completely unrelated field, with no real specialized experience to fit the job, literally walked in and got the job.

It happens. Companies are not different than you in your choosing of your friends when it comes to selecting top personnel. Figure your percentage chances when you're after a top spot. 100-1? 1000-1? Sometimes it looks like a million to one. And probably it is.

Competition in the job market is just as fierce as the securing of new accounts by an agency. It's all part of the same pattern—so be patient, and *know* your qualifications.

Personality and its projection—yours—is in a special delicate balance when you are talking with a prospective em-

ployer. Too many men, well organized, complete within themselves, give too little thought to—who am I? What do I have, personally, of a special nature to offer?

Many, many times I have seen fully qualified men, stub their toes, be humiliated, when somehow they lost the magic touch of 'hitting it off' with a prospective employer. What happened? Did their prejudices come through in their conversation? Did they handle themselves too aggressively? Were they just un-smart?

Qualifications—personality! Get them in tune with what you want; then put it down on *paper*. On page one tell about your special experience; the second page tells what successes you have had with campaigns, accounts etc; then detail your experience by job title, responsibilities. But *do not*; and I repeat *do not* indicate what money you have made or what you want. Leave that information to the proper moment. List personal data on a separate sheet. In thousands of presentations this has done the job; try it.

Keep all this information *consistent* with your qualifications and personality. Write it at least five times—then be sure it is *you*, that will stand up factually personally when you talk to the prospective employer.

Finally, be specific. If you're a copywriter, don't rely on samples only to get acceptance, **SELL YOURSELF**. An Account Executive naturally must be a salesman; he'd better be if he wants to eat. Art Directors, Research Personnel, Media and Production People, Script Writers, Sales Promotion Operators—your title means nothing unless you are specific and convincing about your special job category operation. Yes, it's still the age of specialists, specialists who are realistic about themselves.

And for heaven's sake, if you 'know someone who knows someone' tell your job counsellor. He may 'know someone'—it always helps.

layout

design

lettering

mechanicals

Lewis Associates

104 EAST 40th STREET • NEW YORK 16, N. Y.

MURRAY HILL 9-7952 • 3 • 4



Irving Christenson Studios

480 LEXINGTON AVENUE · NEW YORK 17

MAY H. SMOLIN representative

Plaza 3-1625

To the ANNUAL AWARDS MEETING
of the Art Directors Club of New York
cordial greetings from Boston's creative studio

associated artists

296 Boylston Street, Boston, Massachusetts

India

(continued from page 72)

sometimes even in the house of the shopkeeper. There is a very great demand for calendars and colored pictures (of advertising origin) which are cut and either pasted on the walls or framed and used as decorative art. The traveler may sometimes be surprised by finding a Hamam poster or a Halix calendar in a little hut far removed from an urban area, on the fringe of a trunk route between two cities. Most of the teahouses and country houses throughout India look for such material as part of their decor."

With a view to improving the quality of commercial art and protecting the interests of commercial art, artists have organized a body known as the Commercial Artists Guild (CAG), which holds an annual exhibition every year to present both to advertisers and to the new artists, samples of work which they consider of high standard. Entries are submitted by almost all advertising firms and advertisers. An independent panel of judges, appointed by the committee of the Guild, judges the advertising campaigns, mailing charts, display pieces and packages in different categories on excellence of technique.

Last year, two Thompson clients, Associated Cement Companies, Ltd. and Standard Vacuum, were awarded CAG's 1952-53 First Prize. The Standard Vacuum art is regionalized, each advertisement representing a language region.

There are no American artists active in India in the advertising field. Local color and custom are predominant features in the Indian work. Mr. Peerbhoy stated that in the United States, for example, it might be very effective to show a young, attractive woman serving Coca-Cola to guests. In India, such an illustration would not ring true, as in many instances, Coca-Cola would be served by a butler and, in some of the middleclass homes, by a servant or elderly lady of the house. In India, when a young lady serves a sweet drink to a young man, the implication of such a service is an invitation for an engagement.

Mr. Peerbhoy is working closely with Dione Guffey, of J. Walter Thompson's New York office, studying the methods by which the work of top artists are made available in the United States. Before visiting the States, he studied art buying in Thompson's London office. He has high praise for both British and American expertness in art buying and art rendition.

Page Preview

PREVIEW the page *before engraving* by having your photographer supply the color illustration in Dye Transfer print form. A Kodapak Sheeting overlay for type completes the advertisement. You and your client can be sure that what you get is what you hoped you had.

Dye Transfer prints are unbeatable for display uses, too, and for salesmen's samples—for any purpose where multiple, high-quality color images are required in comparatively small quantities.

The Dye Transfer Process is one of Kodak's five ways to color. Our new quarterly publication, "Applied Photography," will reproduce brilliant examples of all five at work. It can help you use the persuasive language of color more fluently, more profitably. We'd like to add your name to the mailing list. Please write.



KODAK'S 5 WAYS TO COLOR PHOTOGRAPHY

1. Ektachrome Film: Superb color, brilliant or subtle; transparencies for photomechanical reproduction. **2. Dye Transfer Process:** You see your photographs on paper—as they will appear in print—*before* reproduction. **3. Flexichrome Process:** Create photographs in the colors of your choice—from black and white, or color.

4. Ektacolor Film: The starting point for display color transparencies of excellent quality and any size. **5. Kodachrome Film (35mm):** Projection slides of exceptional sharpness. For presentations, for selling, or for teaching.

Your photographer knows how to handle them all.

Kodak
TRADE-MARK

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

art director

engraver

OR



HOW A MODERN COLOR LAB WORKS FOR BOTH



ART DIRECTOR OR ENGRAVER submits original copy (transparencies, art, Carbos, Flexichromes) to the lab. Originals are duplicated to exact size of layout. Density, contrast and color corrections are made optically to preserve photographic image.



COLOR CORRECTIONS are also locally controlled. **ART DIRECTOR'S** instructions are carried out to fit the need of the engraver. Backgrounds removed and added. Flesh retouched. Colors strengthened. Shadows opened and highlights softened.



SKILLFUL CUTTING of each color unit to 1/100 of an inch, to the layout, by exacting technicians. Perfect inserts made and complicated butt joints are daily tasks.



ASSEMBLING the color correct, density correct and finished units is the final step. Stripping and butt joints are cemented perfectly, by our special process. Layout ratio is held exactly.



PREPARED COLOR COPY is now a single unit. Ready for "one shot" by the engraver. Saving by same focus, same exposure, corrected color. No more worries over retouched Carbos, "over or under" Ektas or weak Flexis.



3 DAYS LATER — Another Color Composite leaves the lab. **PREPARED COPY** designed to give the ultimate in **QUALITY**. We guarantee results.

ROBERT CRANDALL ASSOCIATES, INC.

222 EAST 46th STREET, NEW YORK 17, N. Y. Telephone MUrray Hill 2-2253

IN LOS ANGELES

We offer you the services of a group of the finest advertising artists in Los Angeles and New York.

FRED KOPP

DUNKIRK 9-3118

301 S. HARVARD BLVD.

LOS ANGELES,
CALIFORNIA

ADVERTISING ART

fk

west coast
representative
of Charles E. Cooper,
inc., n. y.

(continued from page 73)

lines have to be trimmed, it is of considerable aid to the magazine and agency fashion staffs or the account executive, who must obtain an okay of the photographer before releasing for plate making.

This service is also valuable to engravers who at times can't find the contour of a garment or the heel of a shoe lost in shadow. In this respect, don't you think it is asking too much to expect an engraver's technically skilled finisher to understand the latest fashion trends or to be an artist in the full meaning of the word?

Silhouetting should be done by a cleanly etched white line around the subject, no wider than an eighth of an inch. A wider line may cause edge-fogging of the image when photographed by the engraver.

Frequently the art buyer is told by the qualified artist that he can't do this, or that. To understand the film retoucher better, one can be guided by two basic things. Briefly, the engraver can lighten an area more easily than he can darken, while the retoucher can darken more easily than he can lighten. This is not to say that the versatile artist cannot lighten. He has to do this on occasion and he must use all his skills to achieve perfection.

Where there is serious doubt on the part of the artist, wisdom dictates that it would be dangerous to pressure him into doing something he may be timid about. He knows his own limitations and should be the final judge.

Some things requested of the transparency retoucher, by the buyer of this art, seem difficult to the art director or production man, but may, on the contrary, be very easy for the retoucher and a surprise is expressed at the low billing. On the other hand, frequently we hear a voice on our phone, "We are sending over a quickie, perhaps a half hour's work." Well, this so called easy job, happens to be the slimming down of a girl's waistline or trimming the leg of a bathing beauty from the hip down. Yes, this may be only a small area on the transparency but it can, and often does, take from one to two exhaustively frustrating and painstaking hours. And because of the small size of the space worked, it looks like a five dollar job. Again there is a surprise at the billing... an unhappy surprise, even though the charge has not been made in full, for fear of being misunderstood.

(continued on page 88)

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ICE

— a gem of a jewelry photo-retouching job by

Jorge D. Mills

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(continued from page 6)

tax talk

MORE ABOUT EXPENSES. Expenses or salaries between a corporation and a stockholder who directly or indirectly owns more than 50% of the corporation's stock would be disallowed unless paid within two and one-half months after the close of the taxable year. Rent expenses accrued and set off by a taxpayer-corporation against monies advanced to its lessor-stockholders so as to reduce the latter's liability on the advances, is not barred as a deductible expense under the Tax Code (Sect. 24c).

EDITOR'S NOTE: In addition to presenting brief tax facts and data on recent tax court decisions of interest to designers, artists, studio owners, the writer of this column will answer inquiries from readers. All inquiries should be addressed to Editor, Art Director & Studio News, 43 E. 49th St., New York 17, N. Y.

(continued from page 86)

Transparency art cannot be charged for by the square inch and quality is not likely to emerge from belt line or mass production.

The writer has spent his entire working career at the art table; first at design, then retouching in black and white, color toning, carbro and now his entire time is spent in an effort to improve color transparencies.

The point I wish to emphasize is this, and it refers to all kinds of retouching, particularly transparencies. It isn't the amount of color or chemicals which makes for a well balanced, colorfully correct job, it's the intelligence used to apply these mediums that count.

In the final analysis, as I see it, it is our task to improve the color photograph to the satisfaction of the art buyer, magazine editor and advertiser, and to work as part of a team with the production man and engraver for the purpose of achieving the results expected in the final engraver's proofs.

Editor's Note:

Copies of this and our January article, "Color Is How You Light It," may be obtained by sending a large, six cent, stamped, self-addressed envelope to William P. Way, 146 East 46 Street, New York 17, N. Y.

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VENUS MEDIUM EXTE
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VENUS MEDIUM ITALIC AB
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DOM BOLD
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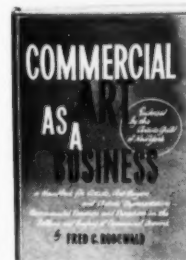
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booknotes

FRITZ HENLE'S FIGURE STUDIES. Fritz Henle. Studio-Crowell. \$3.85.

One of America's leading photographers has brought together 47 photographs of nudes which show his mastery and sensitive approach. Most of the studies are in a seashore setting. Jacqueline Judge, editor of Modern Photography, has written the introduction. Mr. Henle gives brief comments and technical data on each photograph.

DESIGN FOR ARTISTS AND CRAFTSMEN. Louis Wolchnok. Dover. \$4.95.

1280 design ideas. Book shows how to see designs in geometric and human shapes as well as in flowers, animals and other objects. Aim is to train the imagination to see designs in everyday objects and to learn to use the imagination in developing these designs for all mediums of art. Text and illustrations show step by step methods of dealing with composition and simplification.

THE AIRCRAFT YEAR BOOK 1953. Aircraft Industries Association of America, Inc. Lincoln Press. \$6.00.

Contains several pages of photographs of various aircraft. 44 pages give data, photographs and line drawings showing three planes of each craft.

DRUKKERSWEEKBLAD AUTO-LIJN KERSTNUMMER 1953. George Wittenborn. \$4.00.

Christmas issue with German text. Has English summary of contents. Beautifully illustrated in b&w and full color. Contains many unusual layouts, designs and photographs.

PHOTO-TECHNIK UND-WIRTSCHAFT. Photo-Preview 1954, Germany. German American Trade Promotion Office, 350 Fifth Ave., New York City.

Issue on photographic equipment of the official journal of the German Photographic Industry. Illustrates and discusses cameras, lenses, accessories, movie and laboratory equipment. Text in English. Complete data and charts are included in each section.

THE ANIMAL FROLIC. Toba Sojo. G. P. Putnam's Sons. \$2.75.

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(continued from page 46)

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The end product of the Linofilm can be right or wrong reading film negatives or positives on thin base film.

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A special unit mechanically cuts and splices. The machine has two platforms, one holds the main roll of film, the other the roll with the corrections. The operator manually and rapidly feeds the film through until he reaches a line requiring deletion. Then he locks the film in place. The correction line is slid into position on the other platform and locked in position. The operator then pushes a button and a 12 second cycle automatically cuts out the old line and splices in the new. The splice is a butt-weld as used in movie films, is smooth, firm, and can be made between two lines of 5-point solid matter.

What kind of proofs are supplied?

Customer gets ozalid proofs made from the film. Keyboarder has type-written copy of each line on platen of the machine. If an error is noted while keyboarding, line can be cancelled and retyped.

What are some of the other typographic considerations of the Linofilm?

Foreign languages will be handled easily, spacing from hair space to full em can be keyboarded. Leading is controlled in increments of points up to 24-points but blank lines of body size being set can be allowed. Right and left kerning is possible. Full quadding will be available on the production model.

LAYOUT DESIGNER

The man we are looking for is probably stymied for immediate advancement and would like to make a change. He is a couple of years out of art school and possibly employed as an assistant.

The opportunity we offer is a tough but challenging one as it calls for an application of design and a fresh approach to Industrial Ads and Collateral Literature.

A short resume of background and experience, a tear sheet or two would be helpful to us in arranging for personal interview.

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what's new

DAMAR VARNISH SPRAY. Acrolite is making damar varnish in spray cans for use in protecting paintings, frames, furniture, etc. \$1.89 at art stores.

TYPE, LETERING SPECIMEN BOOK. Boro Typographers offers a specimen book of new type faces now on hand in the shop. Also a booklet showing 20 new hand lettered script alphabets on film is available from Boro at 37 East 21 St., New York 10.

REMOTE CONTROL FOR CAMERAS. The Kagra Remote Control Extension Unit, introduced by Willoughbys, permits photographers to take pictures from a distance up to 34 feet. Unit is attached to the shutter of the camera and covers all speeds as well as bulb and time exposures. \$10.95 at camera stores.

TYPE FACE DIRECTORY of the Typographers Association of New York, Inc. is being distributed. 176 pages list type faces and indicate other facilities of the member firms of the Assn. 1184 faces in a full range of sizes are shown. Included in the directory are comprehensive chapters on preparation of copy, economies in composition, proofreading and trade customs. Requests for copies should go to the Ass'n. at 461 Eighth Avenue, New York 1.

BUSINESS ASPECTS OF DESIGN. The U.S. Government Printing Office, Washington, D. C., has published a booklet, "Design is Your Business" which analyzes production, selling, coordination and the appraisal of consultants. 25¢.

DISPLAY ROLLS, 107" by 12 and 50 yards, are offered by Display Products are on sale at reduced prices. A color guide may be obtained from the company at 1658 Broadway, New York 19.

CONTEMPORARY COLOR PRINTS. International Graphics Arts Society, 65 W. 56th St., New York 19, offers color prints of eight paintings by contemporary artists: Kugler, Spruance, Dikkenboer, Pierce, Erni, Karanovic and Music. The originals are on display in their galleries. Prints are \$8.50 each.

GRADULETTER is a new film "hand lettering" technique. It offers a wide range of styles in six display sizes, in positive or negative. The price per word is so low you won't believe it. Styles and available sizes are shown in a new 48-page catalog offered by Lewahl Studios, 935 Broadway, New York 10, N. Y. Larger sizes can be produced but no price scale has been set for them.

what's new

TYPE SPECIMENS. One-line specimen showings of faces available at The Composing Room Inc. are available in new addition of "Type Faces". Data shows sizes available, foundry, and standard proofreader's marks. 130 W. 46th St., New York 36.

PHOTO BOOKLETS. Two new booklets, "Enlarging" and "Flash Technique", have been written by the Eastman Kodak Company. These are of a series and deal with specific materials and techniques for improving photographic work. Each contains appropriate data tables and guides and gives step by step illustrated instructions. 50c each.

Kodak has issued a new two-volume edition of the Reference Handbook. Volume I is devoted to b&w picture taking and contains Data Books on Flash Technique, Films, Lenses — Shutters and Portrait Lenses, and Filters and Pola Screens. Volume II is concerned with b&w printing and processing and contains Data Books on Enlarging with Kodak Materials and Equipment, Kodak papers, Copying, and Processing and Formulas.

Both volumes are ring bound so that they may be kept up to date with revised editions and new booklets. Available as a set for \$8 or separately at \$4.

BOURGES PROCESS EXPLAINED. 32-page booklet in four colors and unusual design describes the Bourges Process and how it can help cut reproduction costs. It shows how the artist uses transparent overlay sheets, water colors and pencils to prepare copy completely separated for the camera. Colors are matched to standard printing inks.

Available free from Bourges Inc., 80 Fifth Ave., New York 11.

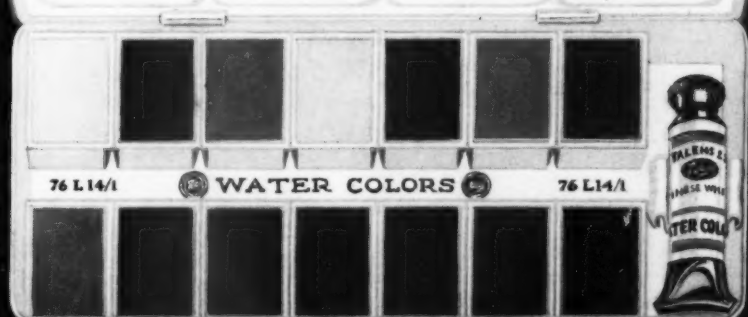
LABEL TAPE. To keep art work clean when marking instructions, Labelon Tape can be stripped on like a piece of masking tape, written on with a blunt point and stripped off clean after use. Manufactured by Labelon Tape Company, 450 Atlantic Ave., Rochester, New York.

CELLO-TAK ADDS ALPHABETS. 30 new styles of alphabets are now available in two sizes to facilitate production of large hand lettered headlines. Cello-Tak Lettering, 131 W. 45th St., New York City 36, offers hundreds of the most-used words and combinations printed on acetate with adhesive backing. Letters and words are cut out and adhere immediately. A new catalog is available from the company.

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trade talk

ART DIRECTION BOSTON: **Henry Szafarz**, AD and pres. of Szafarz Assoc., and his wife are touring Europe . . . CHICAGO: **Duane C. Rice**, formerly assistant AD at Gordon Best Co., is AD at Paul J. Steffen Co. . . **Henry Garcia** from Henri, Hurst & McDonald and Boecher Studios to Robertson, Buckley & Gotsch as art director . . . LIMA (Ohio): **C. Gerry Myers**, previously with Roger Shepardon Adv., Richmond, Va., to creative AD, Central Advertising . . . MIAMI: AD **Daniel Feaser** now with Tally Embry Adv.; was with Burdine's . . . NEW YORK: **Ken Saco**, designer of AD&SN, received a Silver Award in the recent Variety Store Merchandise packaging competition . . . **Miss Ethel Bill**, formerly with Hearn's, will be AD of the newly formed Arthur Advertising Co. at 523 Fulton St., Brooklyn . . . **Lester Rondell**, v.p. and AD of Scheideler, Beck & Werner Inc., served as art judge in John Wana-maker's "That's my Mom" children's art contest . . . **Richard Lenhart** to Greenwood-Resnick Inc. as AD . . . Additions at Grey Advertising include **Fred Velt**, **Robert Dolbowaky** and **Acy Lehman**—all ADs . . . **Richard Ackerman** moved from Dowd, Redfield & Johnstone to Diamond Barnett Inc. . . PORTLAND: **Laurie Lake Levich**, formerly with Johnstone & Cushing Art Agency, is AD at Showalter Lynch Advertising . . . SAN FRANCISCO: **Dave Fletcher** has joined Brooke, Smith, French & Dorrance as AD; was with K & E . . . SEATTLE: **Tom Gorey** from assistant AD at BBD&O, Chicago, to AD for Miller & Co.

ART & DESIGN CHICAGO: **LeRoy Winbush**, AD and designer, will head a newly formed company, **Winbush Associates**, specializing in advertising design, displays and photography . . . LOS ANGELES: **Fred Kopp Advertising Art** moved to 3107 Beverly Blvd. It is the "largest studio in L.A." and represents **Charles E. Cooper** on the West Coast . . . NEW YORK: **Roy Germanotta Inc.**, 40 E. 49 St., has added more working space for its staff . . . **Parshall Studios** has doubled their space by taking over the 14th floor of 151 W. 46th St. . . **E. G. Shipman Inc.** has moved its TV department to 23 E. 20 St. . . **Evelyn Berl** now representing **Pinney-Beecher** . . . **Estelle Mandel** moved to larger offices at 46 E. 80 St. Added to their staff are: **Wallace Bassford**, **Abner Dean** (cartoonist), **Howard Mandel**, **Tom O'Sullivan**, **Winn Revene Smith**. Also on the staff are **Bettina Steinke**, portraits, **Dick Powers** and **LeGoulon**, decorative illustrator . . . **Kent Wightman Studio** moved to 60 W. 46 St. New number is CO 5-4238 . . . **United Artists Materials Co.** moved from 46 W. 52 St. to 32 W. 53 St.



PRODUCTS FOR THE ADVERTISING ARTIST

New! Rubber Base E-Z FRISKET

Given up on prepared frisket products?

Here's one that really works! New E-Z Frisket is made with a rubber base adhesive that adheres to photographs or drawings and comes off clean. Use it on retouched areas without worry—leave it on for long periods without injuring your copy. It comes to you ready for use—the adhesive is already on the back. Only genuine E-Z Frisket has the rubber base adhesive especially formulated for retouching. Still skeptical?

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CHL. MOH. 46950

(N. Yamashita, Reps.)



this month... **Alex Robbie**, artist at 16 W. 45 St., moved downstairs to larger quarters... **Tony Paul**, letterer, lectured in **Emil Schaeffer's** lettering class at the Workshop School of Advertising and Editorial Art. Mr. Paul's offices are now at 46 W. 46 St.... **Hy Klebanow**, Kleb Studio, recently had three paintings on exhibition at the ACA Gallery... **William F. Dahlmann** is now sales rep with **New York Artists Inc.**... **Chatham Studio** has become **Nat B. Feuerman**, Representative at a new address, 246 E. 46th St., Vanderbilt 6-1851... **John Urbain** has huge mailing piece which is covered with specimens of his cartoons... **Andrew Clauson** has joined **Scope Art** as studio manager... **Joe Clark**, formerly at Benton & Bowles, now at 527 Lexington Ave. with a designing and sketching service in the Shelton Hotel, PL 3-4245... **Stanley Glaubach** moved from 142 E. 32 St. to larger quarters at 48 W. 20 St.; WA 9-3359. Specializes in 3D-artwork... **ST. LOUIS**: Judges for the Women's Advertising Club of St. Louis Erma Proetz Award were: **Atherton W. Hobler**, B & B, **Charles E. Cooper**, **William R. Duffy**, **Helen Valentine** and **Garth Montgomery**.

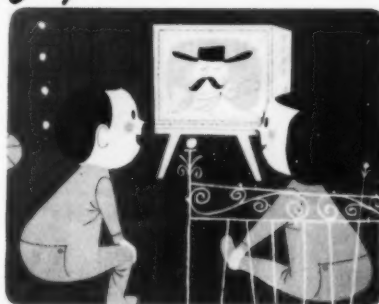
AGENCIES BRISBANE (Australia): Cossey-Waite Advertising to

Regent Bldg., 167 Queen St. . . . CANTON (Ohio): **Richard L. Grossman Adv.** has changed its name to **Frease & Shorr Adv.** Change was brought about by purchase of the agency by **William A. Frease, Jr.** and **Joe H. Shorr**. Mr. Grossman has become administrative assistant to the president of Simon & Schuster, NYC... **CHICAGO**: **Dade B. Epstein Advertising Assoc.** moved to larger offices at 22 W. Monroe St. . . . CLAYTON (Mo.): **Ridgway Co.** moved from St. Louis to larger space in the Brown Bldg. . . . LOS ANGELES: **Welsh, Hollander & Coleman** has been formed with the merger of **Coleman-Packard Adv.** and **Welsh-Hollander Adv.** New agency is at 350 S. Alvarado... **MIAMI**: **August Dorr Adv.** moved into larger quarters at 126 S. E. Second St. . . . **Mitchell WerBell Adv.**, Atlanta, opened a branch in Fort Lauderdale to service its clients in Miami... **MINNEAPOLIS**: **Kinnard & Kinnard** and **Alfred Colle Co.** merged under the latter name... **NEWARK**: **G. Wilfred Wright**, Newark agency, moved to 615 Wyoming Ave., Elizabeth... **NEW HAVEN**: **Langelier Adv.** now at 152 Temple St. in the Chamber of Commerce Bldg. . . . **NEW YORK**: **Henry Price**, art placement specialist, opened his own Personnel Agency at 48 W. 48 St., CI 5-8228. He will service artists and production men... **Compton Advertising** moved to 261 Madison Ave. . . . **William Douglas McAdams**, International export division, to 15 E. 62 St. . . . **Seymour L. Katz Assoc.** moved to larger quarters at 1225 Broadway... **Lloyd Whitebrook** has opened his own agency, **The Whitebrook Co.**, at 730 Fifth

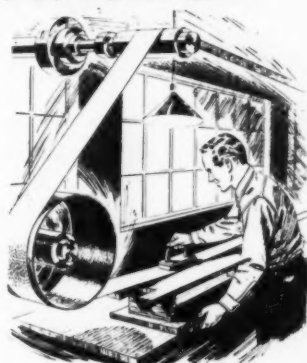
a. Leonard



Aquino



Harold



E.G. Shipman 2.11

415 LEXINGTON AVE.
NEW YORK 17, N. Y.

• VA 6-3956-7



Ave. . . **Helen Bennett Employment Agency**, specializing in fashion, advertising and merchandising placements, has moved to 1 W. 34 St. . . **Harold Wolff & Associates** now at 11 E. 47th St. . . **D. D. Seltz**, formerly of Chicago, has formed the **Seltz Advertising Service** at 33 W. 46 St. . . PHILADELPHIA: **Advertising Associates of Philadelphia** is now in larger quarters at 1503 Orthodox St. . . SEATTLE: **Richards & Roberts** opened an office at 1810 Seventh Ave. Agency specializes in marketing techniques. Continuing at the same address as separate organizations are **Richard Finkel Advertising** and **Richard Finkel & Associates**. Mr. Finkel is a principal in all three organizations . . . TORONTO: **Margaret Pennell Advertising** to 81 Queen St. W. . . **Cockfield, Brown & Co.** moved to its own building, 185 E. Bloor St.

ADVERTISING PROMOTION

Carl W. Hallengren to manager of public relations and advertising of Swedish American Line . . . The Westinghouse Electric Int'l Co. upper **John V. Deacon** to AM and SPM . . . **Harold Brenner** to ad and sales promotion mgr. of Motorola-New York, Inc. . . **David Stern** named appliance sales mgr., Gross Distributors, Inc. . . **Robert G. Moore** to AM, SKF Industries Inc. . . **Dan H. Northup** is now director of advertising and sales promotion, Gray Mfg. Co., Hartford, with offices in New York . . . **Alvin H. Goldstein**, now assistant AM, Wings Shirt Co.; was with Gertz Department Store, Jamaica . . . **George H. Kramer** to premium sales mgr., Oneida Ltd., Oneida, N. Y. . . **Frank C. Garvin**, formerly director of sales development, Wyeth Labs, to SPM, Borden Co., prescription products division . . . **Howard Boerner**, formerly with Minute Maid Corp., named director of marketing and sales and advertising adviser of Seabrook Farms Co., Bridgeton, N. J. . . **Howard Lerner** promoted to assistant AM at Carl Fischer, N.Y.C. . . **DeWitt G. Manley** upped to field sales mgr. for ATF, Elizabeth, N. J. . . **Gerard W. Hausser**, formerly assistant AM, is now ad manager of Wembley Inc., New Orleans. He succeeds **Dwight Ziegelsch** who recently resigned . . . **Carnation Co., L. A.**, promoted **William C. Gray** and **Cory D. Clark, Jr.** to ad managers . . . **E. W. Seay** named AM and SPM of airconditioning division, Westinghouse, Hyde Park, Mass. . . **W. P. Durbin** to AM of Electro-Motive division of G. M., LaGrange, Ill. . . **Stewart R. Kennedy** to AM, Willson Products, Reading, Pa. . . **Ellsworth N. Hilliard** promoted to AM and SPM, Surface Combustion Corp., Janitrol Division, Columbus . . . All-Aluminum Ventilated Awnings, Miami, named **Marilynn Moehlenbrock** AM and public relations director . . . **Martin Master**, previously with Yardis Advertising, to assistant AM, Pioneer Suspender Co., Darby, Pa. . . Changes at

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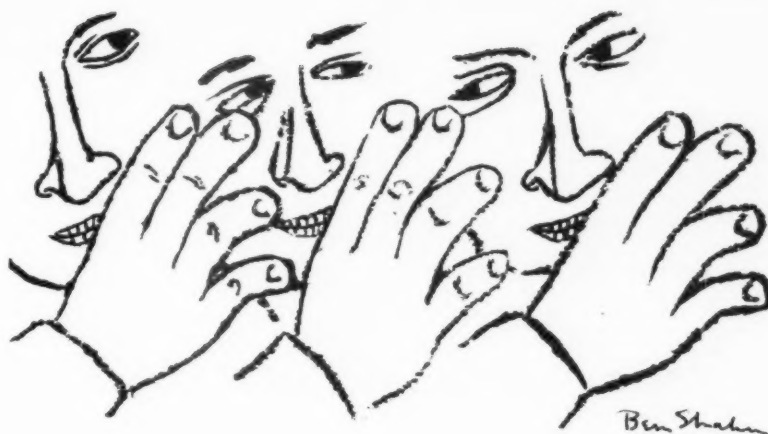
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artist's materials . . . sign painter and displaymen supplies . . . silk screen materials. Agents for **The International Cutawl - Balopticon**.

5-9 UNION SQ. • N. Y. 3 • AL 5-7644

Philco: **John F. Gilligan**, vp, retired; **Morgan Greenwood** will supervise all ad programs and campaigns; **Frank H. Russell** is director of sales training; he succeeds **Edward M. Bland**, who is now AM of the TV division . . . **J. F. O'Keefe, Jr.**, formerly director of advertising and sales, Red Dot Foods, is director of merchandising at Schwimmer & Scott, Chicago . . . **Leonard V. Martikonis** from Burgess Battery Co. to AM at Thomas Industries, Moe Light division, Ft. Atkinson, Wis. . . . **Everett M. Runyon** from SPM to head of the promotion department.

CAMPAIGNS The heat has been on, as far as air conditioner manufacturers and distributors are concerned, since early Spring. Looking forward to sales gains up to 350%, many ad budgets are up that much or more. **Emerson, Hotpoint, Deepfreeze** are now in the field and **Westinghouse** is back after a 12-year absence . . . **Pai blades**, recently acquired by **American Safety Razor Corp.**, used a four-color spread in May 1 Saturday Evening Post, the first blade to use such color space in years. Heavy schedule includes newspapers, magazines with frequent color pages and spot radio . . . **Florida Citrus Commission** is trying to squeeze the most out of a \$3,000,000 budget proposed by J. Walter Thompson Co. This is 20% above last year, with increases for TV and newspaper and cuts for radio and magazines . . . biggest-ever campaigns being pushed by **Orkin Exterminating Co.**, Atlanta, **Devoe & Raynolds**, N. Y., **Browne Vintners Co.** for Neilly Prat Vermouth, **Wings Shirt Co.**, N. Y., and **Sunkist Growers Inc.** . . . big drive now under way for Brooklyn's **White Rock Corp.** David J. Mahoney is the agency . . . plenty of advertising in store for **Beech-Nut Packing Co.'s** new instant coffee . . . **Bulova** is promoting its new Twenty-three, the first self-winding 23-jewel wrist watch to be mass produced in this country . . . from now till August 31 is heavy promotion time for **American Gas Association** and **Servel Inc.** . . . add another to your list of fuel additives: **Sinclair Refining Co.** is promoting its six-benefit gasoline heavily in newspapers . . . **Automobile Seat Cover Mfrs. Ass'n.**, N. Y., will spend up to \$300,000 in consumer promotion . . . in last six months of the year **Cluett, Peabody & Co.** will break 8 campaigns for shirts, casual wear, neckwear and underwear. Biggest drive is in magazines . . . Through Van Wood-Fischer, N. Y., **Diners Club** will spend \$1,000,000 plus on its single credit-card plan for restaurants, hotels, florists and auto rental concerns . . . \$2,000,000 in promotion is launching **Toni's** new liquid shampoo, "Pamper" . . . new auto polish, **Deep Gloss Carnu**, being promoted by **S. C. Johnson & Son**, Racine . . . The Jetter puts **Parker** in the ball point field.



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305 E. 45TH ST. NEW YORK 17

trade talk

PHOTOGRAPHY

Foggy photography film? Look to the H-bomb, says **Dr. Walter C. Crone**, Illinois Institute of Technology. Radioactivity due to dustfall in some areas is strong enough to do it, according to Dr. Crone, and he suggests the original wrapper be used before and after using film . . . **Pep-Art** has moved to larger quarters at 292 Madison Ave., New York. **J. Palmieri** is now manager . . . **Limelight**, coffee house and photo gallery, has opened at 91 Seventh Ave., S., at Sheridan Square in New York. It is a joint venture of **Helen Gee** and **Charles Berland**. The first show is a display of photographs taken by **Joseph Breitenbach** in Korea. Photos can be bought, as can coffee espresso and good things to eat . . . **John Sutherland Productions** has consolidated its general offices and production facilities for live-action and animation films at 404 Fourth Ave. . . . **European Picture Service** and **Paul Thompson Photos** have moved to 39 W. 32 St. . . . **Dick Boyer Photographers**, Chicago, are now at larger quarters at 27 E. Ohio St. . . . **Thomas B. Williams**, formerly with GE, is supervisor of film production at Product Services Inc. . . . **Nat B. Feuerman** is now representing **Alan Fontaine**, photographer . . . The Post Office Department has issued a 3-cent stamp to commemorate the 100th anniversary of the birth of **George Eastman**. New stamp will be out on July 12 . . . **Kling Studios** has named **B. N. Darling** creative and production consultant to industrial, public relations, and sales training film clients . . . **Sturgis-Grant Productions** appointed **Theodore B. Karp** associate producer. He will assist in making films on mental health, general education, teacher training and other informational and documentary subjects . . . **Tony Pappas**, fashion photographer, has opened a studio at 37 W. 47 St., New York. **V. de S. Gebb** is his representative . . . **Paul Blacker** had an automobile accident while on location in April. He has been laid up with a back injury for several weeks . . . **Leica** camera models II, III and IIIa have been reduced in price . . . photographers in North Carolina are up in arms with the retroactive 3% sales tax assessments on the sale of portraits taken by them and later sold. **Camp Exchange Studio**, Jacksonville, is under fire for a retroactive assessment of \$10,000. The rest of N. C.'s photographers are holding their breaths! . . . Eastman Kodak's film, "Quality in Photographic Lenses" won a Golden Reel Award from the Film Council of America.

TELEVISION Calkins and Holden appointed **Peter Arnold Krug** director of radio and tv. He succeeds **Henry**

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by Sloves
it's bound to be
Outstanding

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SLOVES

for
NEW
IDEAS

portfolios
sales kits
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Hull, Jr. who has become a tv consultant in England . . . **William F. Hope** to executive AD and **Lester J. Harmon** to PM or radio-tv at the Richard A. Foley Advertising Agency, Phila. . . . **Edmund Rogers, Jr.**, formerly mgr. of radio and tv production, Ward Wheelock, to the program production staff, radio-tv dept., N. W. Ayer & Son, New York . . . **Charles Adams** from Du Mont and ABC to manager of tv film dept., Loucks & Norling Studios, Inc., N. Y. C. . . . **Ernest Motyl**, formerly with Blow and J. W. T., is film production supervisor at Geyer . . . **Robert J. Noel** to tv and radio dept. creative staff, Needham, Louis & Brorby, Chicago; was with Campbell-Mithun in a similar capacity . . . **Marilyn Hart**, previously with Schwimmer & Scott, to the radio-tv commercial department staff, Tatham-Laird, Chicago . . . Y & R, New York, named **Mal Mathews** to the tv commercial department . . . **W. L. Stensgaard & Associates**, 346 Justine Street, Chicago, has issued a catalog showing **Connurus** designs to "spark live programs and tv commercial displays . . . **Naturalike** grass mats, for use as back-grounds for small merchandise, are available from **Memorial Grass Company**, Urichsville, Ohio.

PRODUCTION Elizabeth E. Raftery

from assistant PM to PM of Doremus-Eshleman Co., Philadelphia . . . **Bettie Boatman** from PM, Mack-Wharton to Jere Bayard Advertising, Beverly Hills, as production manager . . . PM **Jack F. Stubenrauch**, previously with Leo P. Bott Jr. Adv., is now with Advertising Producers Associated, Chicago . . . **Winfield S. Hatch** to Harold M. Mitchell as production manager . . . **Howard G. Wiperman Jr.** is now PM of Finley H. Green Advertising, Buffalo; he was with Sylvania Electric Products . . . **Product Services Inc.**, New York, moved to larger offices at 17 E. 45th St. . . . **Jerry Hammer** has formed **Alliance Advertisers Service** at 279 Fifth Ave. to supply promotional material . . . **John D. Buckingham** and **William E. Wingard**, both formerly with Lucien Lelong, have formed a creative packaging and design firm, **Buckingham Associates**, at 721 Roger Ave., Kenilworth, Ill.

EXHIBITS Associated American Artists

Galleries: June 8-30, Art Directors Club of New York, Annual Show . . . **Cross County Art Center** (14 East Drive, Yonkers, N. Y.): Max Wilkes, paintings and lithographs. Exhibitions to come include Fritz Eichenberg, Jules Gottlieb and Alton Tobey, as well as a group show by amateur painters among the housewives of the community . . . **A. I. Friedman Gallery**, New York: paintings by August Mosca . . . **Mi Chou Gallery**, New York: paintings (water-colors and oil), ceramics and graphic arts in the traditional Chinese Style. This is a

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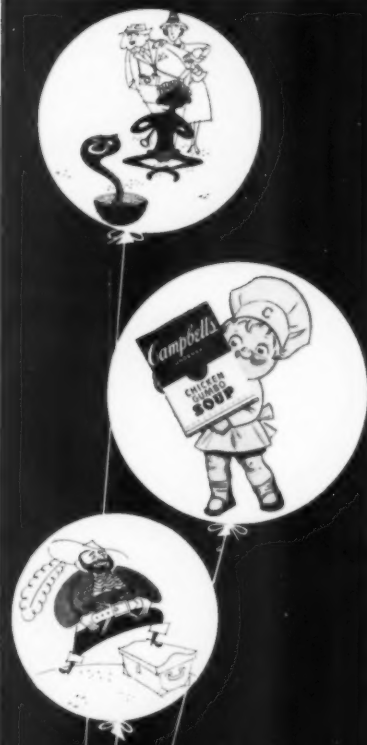
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new gallery at 320-B W. 81 St. and is devoted entirely to contemporary Chinese Art . . . **Museum of Modern Art**, New York: thru June 20, Faces and Figures, 75 drawings from the Museum collection; thru August 1, sculpture by Jacques Lipchitz; during June, Japanese House based on 16 and 17th century Japanese prototypes; June 23-August 15, Japanese Calligraphy . . . **New York Public Library**: thru June 16, Six Centuries of German Book Illustration.

MEDIA Gentry has dropped material swatches from ads. Will continue to use tip-ins, etc., as long as they come under 2nd class mailing rules . . . according to **Media Records** March '54 compared to March '53 was off as a whole in 52 cities surveyed, though three divisions of newspaper advertising showed gains.

TYPOGRAPHY Real Typographers, 23 W. 39 St., have added **Troubador**, from Amsterdam-Continental, in sizes 24, 30 and 36 . . . **Kaiser Graphic Arts**, Oakland, has entered the field of commercial printing and publishing. **F. Q. Hewitt** is manager of the new operation . . . **Shaw-Shon Inc.** has merged with **Atlantic Typographers**. **Advance Photo Engravers** and **MD Chudd Printers**. Central office is at 1465 Broadway, New York. **Kline Linotyping Co.** has transferred its business to **Skilset Typographers**, 250 W. 54th St., PL 7-2344.

Cover designer



Robert Pliskin is an AD at McCann-Erickson Inc., in New York. He is also a photographer with an affection for a Rolleiflex. As promotion designer for the Exhibition Committee of the New York Art Directors Club he planned the cover of the 33rd show's announcement as a series of Rollei shots of art materials and tools. This AD & SN cover is an adaptation in which the camera is featured and part of the announcement cover appears on the side of the camera.

Bob graduated Pratt Institute in 1939, did his first ADing at Abbott Kimball, also worked with Lester Beall and was AD at Anderson & Cairns before joining McCann-Erickson. He has won several awards in New York Art Directors Club shows, AIGA awards, and Cleveland AD show prizes.

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JUdson 2-0466-7-8.

booknotes

INTERNATIONAL POSTER ANNUAL, '84. Edited by Arthur Niggli. Hastings House. \$10.95.

This is the fifth edition of the annual, started by Mr. Niggli and W. H. Allner. 488 posters from 24 different countries are shown, mostly in black and white. Reproduction is good, credits name the artist and advertiser. Artists, advertisers, agencies and printers are indexed. Brief text comments on the output of each country. The book is a stimulating visual record of the past years posters throughout the world.

HOW ANIMALS MOVE. James Gray. Cambridge U. Press. \$3.00.

Photos and 70 illustrations by Edward Bawden show, for example, how a horse trots, a bear walks on two feet or four, how a snake glides or a bird hovers or swoops, how a salmon leaps.

TELEVISION ADVERTISING AND PRODUCTION HANDBOOK. Edited by Irving Sattel and Norman Glenn. T. Y. Crowell. \$4.50.

A comprehensive and practical introduction to the subject. Each major phase of TV advertising and production is given a chapter, and each chapter is written by a specialist and authority in that field. Staging, for example, is discussed by Robert J. Wade. Walter Lowen writes on personnel for TV, Everett Crosby on film package syndication, Bill Todman on How To Sell a TV Package. Material is professional, factual, and well organized. Back of the book data includes a 40-page glossary of TV terms, full text of the Television Code, bibliography, explanation of how television works, and an index.

CHINESE ART, Judith and Arthur Hart Burling. Studio-Crowell. \$8.50.

Well illustrated and comprehensive text on every phase of Chinese art. Covers collectors and collecting, tests for determining authenticity, calligraphy and painting, lives of great painters, history of Chinese philosophies and religions, pottery and porcelain, wood and stone sculpture, carved ivory, architecture, bronzes, furniture and lacquer.

THE LAST SUPPER OF LEONARDO DA VINCI.

An account of its re-creation by Lumen Martin Winter. Text by Harrison Kinney. Coward-McMann. \$5.00.

Story of Winter's assignment to make a replica of the Last Supper. How the artist studied the tradition and technique of Leonardo in order to paint the only re-creation of the Last Supper.

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Main 2331

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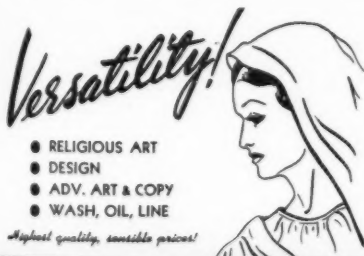
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THE AIRBRUSH TECHNIQUE OF PHOTOGRAPHIC RETOUCHING. Walter S. King and Alfred L. Slade. Macmillan. \$9.50.

Both those who are unfamiliar with airbrush techniques and those who know its uses will benefit from this clear, well-illustrated manual. Numerous photographs show how and when to use the airbrush, how to retouch photographs and much other technical information. 118 pages, paper back with loose leaf binding.

PICTORIAL COMPOSITION. J. K. Popham. Pitman. \$3.95.

Principals of composition for art students and amateur painters. Deals with colour control. Includes landscapes, still-lives, portraits and figures. 186 pages. Cloth bound. Illustrated with line drawings and photographs.

THE NATURE OF LIGHT AND COLOUR IN THE OPEN AIR. M. Minnaert. Dover. \$3.95 cloth bound; \$1.95 paper bound.

A study of shadows, reflections, rainbows mirages and other phenomena of light and colour. Author is a professor at the University of Utrecht. His book is of interest to the student of painting who is concerned with such technical problems.

EDUCATION AND ART. UNESCO Publication. Distributed by Columbia University Press. \$5.00, paper bound; \$5.50 cloth bound.

A review of art education throughout the world. 24 four-color illustrations and 99 b&w illustrations. 218 pages.

HANDBOOK OF EARLY AMERICAN ADVERTISING ART. Clarence P. Hornung. A. I. Friedman, 20 E. 49 St., New York. Second Edition.

Printed in two volumes: Pictorial Volume, \$10.00. Typographical Volume, \$10.00. Both, \$17.50. Over 3800 advertising illustrations and typographical specimens of more than 150 years of American advertising art. All material is copyright-free. Arranged by subject matter and printed on heavy opaque paper.

INTERNATIONAL DESIGN ANNUAL 1954. Wittenborn & Co. \$8.50.

The 2nd yearbook of international industrial design products selected from countries by leading designers of the areas. American edition has a special section by Alvin Lustig on the development of the recently reorganized School of Design, Yale University. 164 pages, over 390 illustrations, bibliography, indexes, clothbound.

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THE PENROSE ANNUAL, Vol. 48, 1954, Edited by R. B. Fishenden. Farrar, Straus & Young. \$9.50.

Solid technical data on what's new in reproduction processes, and a joy to behold. This edition is replete with beautiful full color reproductions in all processes. Technical articles cover negative materials with built-in screen, ferromagnetography, latest developments in Xerography, the Klichograph Engraving Machine, the Monophoto Machine, use of teletypesetter for book work, premakeready, dry offset, ungrained metal plates for offset, photographic color proofs, progress in aniline printing, to name just a few subjects. There are also general articles on Dutch printing, special printing for the Coronation, pocket books, French Type Design among others. American authors include Jackson Burke of the Mergenthaler Linotype Co., J.A.C. Yule and R. E. Maurer of Eastman Kodak Co., R. M. Schaffert of Battelle Memorial Institute, C. M. Flint of the American Newspaper Publishers Association, M. H. Bruno of the Lithographic Technical Foundation, J. S. Mertle, photomechanical color consultant, and James M. Dugan of Battelle.



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81. **Mies Van Der Rohe,** Philip C. Johnson. A complete analysis and appreciation of the work of this contemporary architect, including all his own writings. Many photographs with descriptive text, a comprehensive list of works and a complete bibliography make this second edition an authoritative reference. \$7.50 cloth bound; \$3.50 paper bound.

82. **Practical Handbook on Headline Design in Publication Layout.** Kenneth B. Butler. Number two in a series of handbooks aimed to increase the scope of the editor's work. Emphasis is on headline punch. Hundreds of illustrations. Lists pitfalls and urges use of good typography and brevity. \$3.75.

83. **International Poster Annual, 1954.** Edited by Arthur Niggi and W. H. Allner. 488 posters from 24 countries, mostly in black and white. Artists, advertisers, agencies and printers are indexed. Stimulating visual record of posters throughout the world. \$10.95.

84. **The Penrose Annual, Vol. 48, 1954.** Edited by R. B. Fishenden. Solid technical data on new reproduction processes, complete with full color illustrations. Articles cover negative materials with built in screen, ferro-magnetography, Xerography, Klischograph Engraving Machine, Monophoto, teletypesetter for book work, dry offset, ungrained metal plates for offset, photographic color proofs, aniline printing, and a host of other technical information. \$9.50.

ANNUALS

69. **Graphic Annual of International Advertising Art 1953-54.** Edited by Walter Herdeg and Charles Rosner. 734 fully captioned illustrations of the best in poster, magazine, newspaper, and direct advertising, as well as book jackets, album covers, trademarks, letterheads, packaging, calendars, Christmas cards and television. Printed in 6 languages. \$12.50.

68. **32nd Annual of Advertising and Editorial Art.** Published for the Art Directors Club of New York. A record of the best in American ad and editorial art and of graphic trends. A valuable visual swipe file. \$10.00.

70. **U.S. Camera, 1954.** Edited by Tom Maloney. A collection of outstanding photographs from all over the world representing every phase of photography. \$7.95.

41. **Modern Publicity,** edited by Frank A. Mercer. An international annual of advertising art with 600 illustrations from 27 countries. A visual survey of international ad art cross-currents. \$8.50.

TYPOGRAPHY, LETTERING

59. **The Studio Book of Alphabets.** 67 complete specimen alphabets some type, some hand drawn, covering a wide range of styles. Foundries noted. \$2.00.

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52. **3000 Pictures,** grouped according to classification from Agriculture to Zoology. Includes diagrams and dictionary style legends. \$3.00.

53. **3000 Photos and Drawings of Birds.** \$3.00.

60. **Picture Encyclopedia.** 164 pages, 24,000 illustrations, mostly line drawings, wide variety of subjects, legends. \$15.00.

78. **Design for Artists and Craftsmen,** Louis Wolchonok. 1280 design ideas. Aim of book is to accustom the eye to seeing designs in everyday objects and to learn to use the imagination in developing these designs for all mediums of art. Deals with designs in geometric, human, animal and flower shapes. Text and illustrations show step by step methods of simplification and composition. \$4.95.

TELEVISION

31. **Designing for TV,** Robert J. Wade. Text plus 200 illustrations tell TV artist about scenic design, art direction, title and graphics, makeup, costuming, preparing for production, commercials, story-boards, and staging. \$8.50.

72. **Television Advertising and Production Handbook.** Sattel Glenn and Associates. Comprehensive, practical introduction to advertising and production in TV. Each chapter written by specialist in his field. Contains dictionary of TV terms and describes visual aids for TV. \$4.50.

WINDOW DISPLAY, PACKAGING

67. **Package Design.** Ladislav Sutnar. 545 illustrations with brief running commentary. Emphasizes the force of visual selling, the marketing appeal of the soundly designed package. \$9.75.

58. **The Drama of Display,** visual merchandising and its techniques, by Jim Buckley. Begins with simple, elementary designs and how they apply to the display of merchandise and includes an analysis of its mechanics, methods and techniques. Many illustrations supported by legends. \$10.00.

ART

73. **Folk Art of Europe.** Bossert. 72 plates in full color, 16 in half tones illustrating over 1500 examples of design in textiles, tools, furniture, metal work, ceramics, embroideries, rugs. \$17.50.

76. **Survival Through Design.** Richard Neutra. A noted architect's philosophy of architectural design for the more human biological and psychological needs of our times. Advocates for the designer tangible observation instead of abstract speculation. \$5.50.

COPYFITTING

42. **Streamlined Copy-fitting,** by Arthur B. Lee. 58-page manual has character count for more than 1350 faces, including caps and small caps. All necessary scales on one master gauge. \$4.95.

GENERAL

79. **Commercial Art as a Business.** Fred C. Rodewald. Handbook for artists, art buyers and artists' representatives. Defines problems of time, written orders, breaking down a job into logical steps, deadlines, model and prop fees and other factors that are a source of friction between artist and buyer. Legal aspects are explained, financing, bookkeeping and tax matters discussed. Markets for commercial artwork and tips on selling are offered. Includes the Code of Fair Practices of the Joint Ethics Committee and the code of ethics of the American Association of Advertising Agencies. \$2.95.

74. **American Slogans, 1952-53.** William Sunners. 13,000 slogans and phrases intended to help advertiser and agency determine what slogans are already in use and to give new ideas. Includes British slogans and others. Listed alphabetically under divisions with source of slogan in each case. Complete index. \$7.50.

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CH 2-3717

TYPOGRAPHY

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Advertising Typographers

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JUDson 2-0100



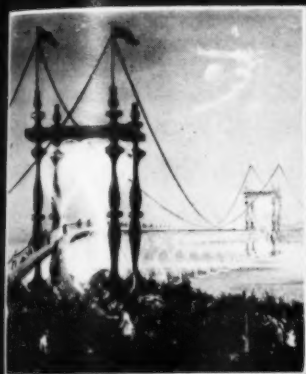
MANDEL (CBS Studio One)



LINDNER (Esquire)



BASSFORD (Dial)



RAY (Abbott Laboratories)



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WINTER (Jacob Ruppert)



KEATS (Farrar, Straus & Young)



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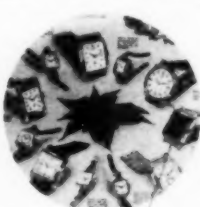
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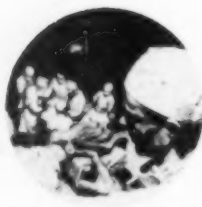
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no matter how good your pitcher is,
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